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the COMIC READER

Number 194
September 1981

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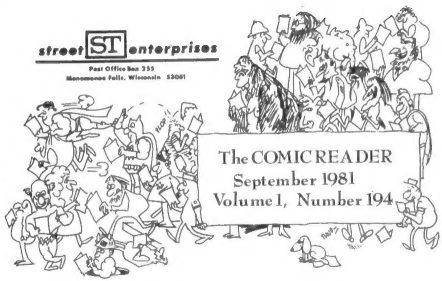

The COMIC READER

September 1981
Volume 1, Number 194

FRONT COVER: Howard Bender and Andy Mushynsky contribute their pa of the only surviving western charac still being published: Jonah Hex. © 1981, DC Comics Inc.

BACK COVER: Your editor, with t aid of ace inker Dennis Jensen, hav a bit of fun with a whole bunch of D characters. (A clue: some of them a one-shot characters, but all were or ginally heroes!) Everyone except Captain Action © 1981, DC Comic Inc. Captain Action © 1981, Idea Toys.

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Marvel News

Marvel has made the jump to 60¢ and the first issues with the new price will be on sale in October (January cover dates). We're uncertain as to how this will affect the giant issues.

HOWARD THE DUCK has been cancelled again, this time before the new color series could begin again. "Lots and lots of negative response and letters" were given as the reason for the decision, probably influenced by poor sales on the previous runs of the book.

Also shelved are the ROCKY movie adaptation comics. Marvel had planned to adapt the first two ROCKY movies before the release of ROCKY III this winter.

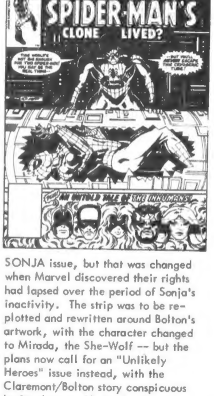
However, other movie projects have been confirmed. ANNIE will be adapted by Leonard Starr, who is the current newspaper artist; he may write it as well. There is some thought being given to a new regular-sized series of ANNIE comics which would not be by Starr but which would be all new material in the spirit of Starr's current work.

A new contract has been signed to adapt the new film BLADERUNNER, which is directed by Ridley Scott and which stars Harrison Ford, adapted from the Philip K. Dick story, "Do Androids Dream of Electric Sheep?" It involves a bounty hunter in the future who hunts down rogue androids. No creative team has been decided on as yet.

CRAZY #81 will parody SUPERMAN II and has a story called "M*A*S*H in Viet Nam." #82 will have a parody of RAIDERS OF THE LOST ARK.

The CONAN writers are being shifted around. Doug Moench will be the new writer on the soon-to-be bi-monthly KING CONAN beginning with #9. (Roy Thomas's inventory material had been running.) With CONAN THE BARBARIAN #131, Bruce Jones will be regular writer of that book. SAVAGE SWORD OF CONAN will continue to change hands with each issue.

BIZARRE ADVENTURES #28 was originally scheduled to be a Chris Claremont/John Bolton RED SONJA issue, but that was changed when Marvel discovered their rights had lapsed over the period of Sonja's inactivity. The strip was to be re-plotted and rewritten around Bolton's artwork, with the character changed to Mirada, the She-Wolf -- but the plans now call for an "Unlikely Heroes" issue instead, with the Claremont/Bolton story conspicuous by its absence. Instead, characters who have never been solo heroes will star, including ELEKTRA by Frank Miller, a NINJA story by Doug Moench, Larry Hama and Neal Adams, the previously mentioned TRITON story by Mary Jo Duffy and Wendy Pini, and a HUNTER story by Archie Goodwin and Michael Golden. Meanwhile, Marvel got the rights to RED SONJA again, and the next adventure in her canon will appear in EPIC ILLUSTRATED.



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The first in the MARVEL GRAPHIC NOVEL series is now definitely going to appear in November. "The Death of Captain Marvel" is by Jim Starlin.

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Tom Palmer is inking and coloring the SILVER SURFER one-shot drawn by John Byrne which is on sale in December.

MARVEL TALES will be dropping CAPTAIN BRITAIN (which didn't fit the slot in the book without re-editing the stories anyway) in favor of DR. STRANGE reprints by Ditko beginning from the very first (STRANGE TALES #110). Speaking of which, with #137, they're starting over with the SPIDER-MAN reprints as well, with AMAZING FANTASY #15 being reprinted in #137, and AMAZING SPIDER-MAN #1 in #138 and 139.

Upcoming team-ups for the two Marvel team-up books include The Falcon (#114), Thor (#115), Valkyrie (#116) and Wolverine (#117) for MARVEL TEAM-UP; and Spider-Woman (#85) and Machine Man (#86) for MARVEL TWO-IN-ONE.

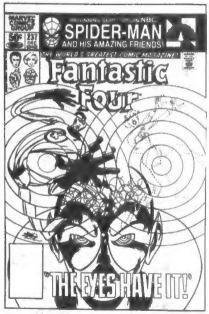
Michael Fleisher has left as writer of GHOST RIDER as of #66. No replacement has been announced.

Next year will see only an AMAZING SPIDER-MAN and MARVEL TEAM-UP ANNUAL. No SPECTACULAR SPIDER-MAN ANNUAL to confuse things will be around.

DAREDEVIL #178 will feature the first part of a two part story to be concluded in POWER MAN AND IRON FIST #77. Foggy Nelson hires Power Man and Iron Fist to act as bodyguards to Matt Murdock.

The Black Cat will return in THE AMAZING SPIDER-MAN #226-227, and The Juggernaut comes back in #228.

The X-MEN/NEW TEEN TITANS tabloid will be done by Chris Claremont



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and Walt Simonson. It is expected that it will be more Marvel-style in flavor than this month's DC-produced BAT-MAN/HULK tabloid.

Reportedly, though Marvel would like to do an INDIANA JONES comic book series, there are no plans to do one until the next film appears.

Through investigations into the theft of artwork at Marvel (see last issue), two people from the mailroom have been fired, though nothing specific was able to be proven.

In reporting the incident last issue involving the Joe Rubinstein artwork, the phrasing of our language implied something that was untrue. We have received this statement from Marvel Editor-In-Chief Jim Shooter:

"I would like to correct one statement in the article which appeared in your last issue regarding the theft of artwork from Marvel's offices. Several original pages belonging to Joe Rubinstein did turn up for sale at the Comic Art Gallery in Manhattan and those pages were returned after the owner of the gallery learned that the artwork in question had been stolen. The owner of the gallery cooperated fully with the police in the investigation; he did not refuse to reveal where the pages came from, as reported. My understanding is that the owner of the gallery did not know the name of the person from whom he had purchased the missing pages.

"If we gave the wrong impression about this matter at our monthly press conference, we are sorry."

We at THE COMIC READER also regret any slur on the reputation and honesty of the owner of the Comic Art Gallery in New York, and apologize for any damage this may have caused his reputation.

DC News

Dick Giordano has been named Managing Editor of DC, taking over the title vacated by Joe Orlando last year when he was made Vice President and Editorial Director. Giordano will continue his duties as editor of the magazines he's been editing, and will also now be in charge of special projects.

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The various back-up strips being announced on an almost continual basis are apparently only the tip of the iceberg as far as activity on new projects goes. There are nine to ten new books in the works (not all of which will necessarily ever appear), but the only things being revealed at the moment have to do with the back-ups. WARLORD, for example, is getting yet another back-up strip, this one starting in #55. Tentatively called "Atlantis," the strip will be by Paul Kupperberg (who created it) and Jan Duursema. Over in UNKNOWN SOLDIER, the Batman of the revolution, TOMAHAWK, will be appearing in #262-264 in a trio of stories by Bob Haney, Jose Delbo and an undesignated inker. And ZATANNA, which just began its run as a "permanent" resident of WORLD'S FINEST, is out as of #277. No replacement for that strip has been chosen at the moment.

And you remember DIAL "H" FOR HERO, don't you? Well, now that it has abandoned ADVENTURE COMICS to forever be stalled at #490 to never see #500, it has been shifted over to THE NEW ADVENTURES OF SUPERBOY to act as the back-up strip there. E. Nelson Bridwell will continue as writer.

Rich Buckler is leaving the art chores on ALL-STAR SQUADRON to take over as artist on JUSTICE LE OF AMERICA. At the Chicago C con it was reported that Adrian G zales will be his replacement on SQUADRON, with Jerry Ordway tinuing as inker. Speaking of JU LEAGUE, #200's unassigned chap featuring Batman, Green Arrow a Black Canary has been assigned – Brian Bolland. Rich Buckler take with #201.

Dennis Jensen's new assignme will again be inking Carmine Infa pencils -- this time on THE FLAS Former FLASH inker Bob Smith w occupied doing the inking on the CAPTAIN CARROT AND HIS AM ING ZOO CREW book over Sco Shaw's pencils. The preview of book appears in NEW TEEN TITA #16, on sale in November, and first issue appears in December. group members have been reveal Captain Carrot (a rabbit), Pig Ir Rubberduck, Alleycat-Dabra (a c cian), Fastback (a speedster turt and Yankee Poodle.

SUPERMAN FAMILY #215 f

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some new writers on the strips: JIMMY OLSEN is by Paul Kupperberg, LOIS LANE is by Tamsyn O'Flynn (her first regular feature), and SUPERGIRL (as of #217) will be by Kupperberg.

Brainiac returns with new programming in ACTION COMICS #528.

Ross Andru has pencilled an issue of JONAH HEX which Tony DeZuniga inked, and it will appear in #57. Meantime, #56-59 will also feature four new EL DIABLO stories written by Gary Cohn (without Dan Mishkin), pencilled by Dick Ayers and inked by someone yet-to-be chosen.

Mike Barr's last issue of WEIRD WAR TALES (#108) features a story he wrote which features the G.I. ROBOT from old issues of STAR SPANGLED WAR. Jose Garcia Lopez did the art.

The new Dr. Fate back-up series that will appear in THE FLASH starting in issue 306 is previewed at right, as this is Keith Giffen's pencilled splash page. The series is written by Marty Pasko and inked by Larry Mahlstedt.

Klaus Janson is inking Gene Colan-drawn stories for both BATMAN #343 and DETECTIVE #510. Colan's first WONDER WOMAN is #288.

WORLD'S FINEST #278 features a special Superman/Batman/Hawkman team-up by Bob Rozakis which ties up the current Thanagar plotline.

Pat Broderick did the art and cover for LEGION OF SUPER-HEROES #284. Bruce Patterson inked the insides, Romeo Tanghal the cover.

A new ENEMY ACE series begins in UNKNOWN SOLDIER #260. It is by Robert Kanigher and John Severin.

The Justice Society and its members are the stars of THE BEST OF DC #21, which features a reprint of "The Day That Dropped Out of Time" from ALL-STAR COMICS #35. Also included are the Starman/Black Canary story from THE BRAVE AND THE BOLD #61, "Mastermind of Menaces" which featured The Mist, and the origin of the JSA from DC SPECIAL #29, "The Untold Origin of the JSA."

Team-ups for THE BRAVE AND THE BOLD: Batman and The Huntress in #184 by Mike Barr and Jim Aparo (a Christmas story), Batman and Hawkman in #185 by Dan Mishkin, Gary Cohn and an unselected artist, and future guests with Batman, including Green Lantern and the Metal Men.

GREEN LANTERN #150 will be a 48-page $1.00 issue featuring a mind-blasted GL going up against the Green Lantern Corps at the side of the Anti-GL Corps from Qward. Marv Wolfman, Joe Staton and Mike DeCarlo are the creative team. Incidentally, Dennis Jensen inked #149.

The WORLD'S GREATEST SUPER-HEROES comic strip (known also as SUPERMAN), will be undergoing a change of writers on a fairly regular basis, and will also revert to the use of guest-stars. Following Gerry Conway's current stay on the strip, Mike Barr will write one story sequence starring Superman, Batman and The Joker; Paul Kupperberg will follow with one featuring Superman and Wonder Woman; and Dan Mishkin and Gary Cohn continue and Batman may again guest-star.

A new special project is being done with Fisher-Price books involving the use of hardcover storybooks with play-along cassettes, or "Talking Books." Four are planned, and they are BATMAN by Andy Helfer, Jim Aparo and Joe Orlando; WONDER WOMAN by Helfer, Ross Andru and Dick Giordano; JUSTICE LEAGUE OF AMERICA by Marv Wolfman, Rich Buckler and an inker; and SUPERMAN by E. Nelson Bridwell, Adrian Gonzales and Mike DeCarlo.

Both George Perez, who has been at DC for over a year, and Pat Broderick who recently returned to DC, have signed exclusive contracts.

And under the category of "Wha--huh?" is a new product being test-marketed in the South (which I'm certain Ron Massengill will be delighted to hear about): SUPERMAN PEANUT BUTTER. The ingredients are said to be all natural, and we've got a quoted judgement of the flavor: "Real good." Perhaps Superman can do for peanut butter what Popeye did for spinach?

Harvey Coming Comics

Typically, we received word of Harvey's first re-entry into the world of adventure comics since 1967 just after last issue went to press. By now you should have it, as it came out at the end of July. SHOCKING TALES DIGEST features reprints from '57-58 issues of BLACK CAT MYSTIC, MAN IN BLACK and ALARMING TALES, with art by Jack Kirby and Bob Powell, among others. (Significantly, Harvey's name does not appear on the cover; also I think it's to be noted that Harvey did not attempt to do what Archie did, and republish a collection of their super-heroes. Perhaps, if this is successful enough however...) The indicia lists it as a bi-monthly. (For the record, Harvey's last non-humor comic prior to this was WARFRONT #39, dated December 1967.)

THE FRIENDLY GHOST, CASPER No. 218, October. [7/9]

RICHIE RICH AND DOLLAR THE DOG No. 20, October. [7/9]

RICHIE RICH DOLLARS AND CENTS No. 104, October. [7/9]

RICHIE RICH GEMS No. 38, October. [7/9]

RICHIE RICH GOLD AND SILVER No. 37, October. [7/9]

RICHIE RICH MILLION DOLLAR DIGEST No. 4, September. [7/9]

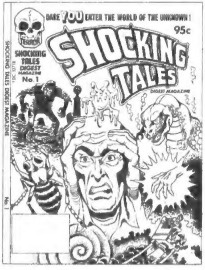
DEVIL KIDS No. 107, October. [7/16]

RICHIE RICH AND GLORIA No. 21, October. [7/16]

RICHIE RICH BANK BOOKS No. 54, October. [7/16]

RICHIE RICH DIGEST STORIES No. 11, October. [7/23]

RICHIE RICH JACKPOTS No. 54, October. [7/23]



RICHIE RICH MILLIONS No. 108, October. [7/23]

RICHIE RICH RICHES No. 55, October. [7/23]

SAD SACK AND THE SARGE No. 151, October. [7/23]

RICHIE RICH No. 207, October. [7/30]

RICHIE RICH MONEY WORLD No. 54, October. [7/30]

RICHIE RICH VAULTS OF MYSTERY No. 42, October. [7/30]

SHOCKING TALES DIGEST No. 1, October. Reprints in this magazine culled from 1957-58 comics include the classic "Colorama" by Bob Powell; "Line-Up" by Howard Nostrand; "The Hero" by Marvin Stein; "First Man On The Moon" by Powell; "Cancelled"; "The Cadmus Seed" by Jack Kirby and Stein; "The Fourth Dimension Is A Many Splattered Thing" by Kirby; "The Last Enemy" by Kirby; "Donnegan's Daffy Chair" by Kirby; "Hole In The Hole In The Wall" by Kirby and Stein; "The Big Hunt" by Kirby; Man In Black in "Brush Strokes" by Powell; "Second Chance" by Powell; Man In Black in "The Hanging Thread" by Powell; Man In Black in "The Fly In The Ointment"

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by Powell; a story by The Weaver Powell; "The Fireballs" by Kirby Stein; "I Want To Be A Man" by "Knockout" by Joe Certa; and "T Invasion" by Powell. Ernie Color the cover. [7/30]

HOT STUFF No. 163, November [8/6]

RICHIE RICH AND CASPER No. November. [8/6]

RICHIE RICH BILLIONS No. 43, vember. [8/6]

RICHIE RICH INVENTIONS No. November. [8/6]

RICHIE RICH VACATION DIGEST 7, October. [8/6]

RICHIE RICH AND JACKIE JOKI No. 45, November. [8/13]

RICHIE RICH DIAMONDS No. 5 November. [8/13]

RICHIE RICH DIGEST WINNERS 11, November. [8/13]

RICHIE RICH FORTUNES No. 59 vember. [8/13]

RICHIE RICH AND CADBURY No November. [8/20]

RICHIE RICH MILLION DOLLAR No. 5, November. [8/20]

RICHIE RICH ZILLIONZ No. 29, vember. [8/20]

SAD SACK No. 283, November.

RICHIE RICH No. 208, Novembe [8/27]

RICHIE RICH CASH No. 43, Nov ber. [8/27]

RICHIE RICH DIGEST STORIES N November. [8/27]

RICHIE RICH PROFITS No. 43, N ber. [8/27]

TCR Mailboat

ALAN BRENNERT, Los Angeles: Just a note to correct a news item in the July TCR. My story in BRAVE AND THE BOLD #182 isn't a team-up of Earth-Two's Batman, Robin and Starman," nor is it set in the past. It teams the Batman of Earth-One with the Robin of Earth-Two, in a story set in the present, and guest-stars both Starman and Batwoman (the E-2 Batwoman, the E-1 Kathy Kane being dead) (not to be confused with the E-2 Batman, who is dead, as opposed to the E-1, who is not) (you get some idea of how weird this story is? Lots of people looking at each other as though they were ghosts). (The villain of the piece is Professor Hugo Strange, of E-2, as opposed to the one from E-1, who is dead...etc.,etc.)

Anyway, I just wanted to set the record straight before I get a petulant phone call from Roy Thomas claiming that I'm infringing on his territory by using (a) anyone from Earth-Two, or (b) any story set in the past. Well, I knew the job was dangerous when I took it...

ROY THOMAS, Los Angeles: Doubtless Jim Korkis is correct -- and we concur -- in saying that the most exciting aspect of Ralph Bakshi's forthcoming FIRE AND ICE feature is Frank Frazetta's involvement as co-producer with director Bakshi.

However, it might be of some mild interest to a few of TCR's readers that FIRE AND ICE marks another first more directly related to COMICS:

Namely, it is the first time (to my knowledge) that currently-producing COMIC-BOOK WRITERS will receive screenplay credit on a major (as they say) motion picture.

The writers of FIRE AND ICE are Gerry Conway and myself. Even the title is ours, though of course Robert Frost was the inspiration.

We share story credit, deservedly, with Ralph Bakshi himself, who had been working on the storyline with Frazetta and another writer for some months before early January, when Gerry and I became involved in the project.

Though we're aware of Arnold Drake's work on WHO KILLED TEDDY BEAR? (which he later disowned) and Bill Finger's on THE GREEN SLIME, we'd be curious to know if any other comic-book writers (or artists, for that matter) have received major screen credit while still working primarily -- or at least regularly -- in comics.

Gerry and I aren't especially selfish, and we hope that our involvement in FIRE AND ICE will help, in some small way, to open the kidn of Hollywood doors that Stan Lee's abortive collaboration with Alain Resnais was supposed to open, nearly a decade back.

Add this to the work in animation being done by the likes of comics-pros Steve Gerber and Marty Pasko (as well as parttime comics scripter Mark Evanier) and by Don Glut and Christy Marx and others for the new Marvel Productions, as well as Don's scripting a major forthcoming Japanese film, ULTRA-MAN, U.S.A, and maybe the '80s will be the years that comics professionals show that they have something to offer BESIDES entertainment between four-color covers.

Not that that shouldn't be ENOUGH, in and of itself!

[The only person I can think of you neglected to mention, other than people like Michael Maltese, who worked on theatrical shorts and comics simultaneously, is Warren Foster, who co-scripted HEY THERE, IT'S YOGI BEAR, and perhaps others. Foster, however, had long since left comic book scripting behind. Henry Scarpelli was co-producer of THE LAST VICTIM. Any others anyone? MT]

KATHY GODFREY, Box 87, MIT Branch P.O., Cambridge, MA 02139: The checklist sounds great. To be honest, I'm more of an amasser than a collector as far as comics go, for several reasons. First of all, I collect other things (mainly 45 rpm records), and the effort and money involved in supporting one collecting mania is bad enough, without adding the potentially extremely expensive one of comics. Secondly, I can't say that I'm as moved by the idea of owning all those original old comics as I am by the thought of reading them. If DC were to launch (say through Warner Books) a series of reprint titles such as Pocket Books was (is?) doing for Marvel, but in the same trade paperback format as the recent DC anthologies of SF and love comics, I'd be right there to snap them up. After all, at seven or eight bucks for about ten comics (I think the reprint books ran about 200-225 pages), I'd be paying about the same per issue as I do for the current stuff, while setting a more permanent item on better paper. And I'dget that wonderful feeling of buying and reading the old comics in serial order, rather than the random order of anthologies. If anyone else out there thinks this is a worthwhile idea, maybe we should all write nice letters to Warner Books and DC to persuade them to give it a go with something like the first ten issues of the (new) GREEN LANTERN.

But this wanders from the point. Regardless of my not being a collector in what I consider the true sense of the word, I would doubtless be interested in the checklist because of its information content. I'm certainly enough of a comics enthusiast to appreciate the value of the great effort and research lying behind such a project!

I'd like to comment on the review of SUPERMAN II. I thought the movie was dreadful, the worst I've seen in years. The lapses in logic and continuity that you mentioned (you left out the snake that managed to put the bite on Ursa [and have her feel it] without having its fangs break off) did not bother me so much as the wrongness of the characterizations of Superman and Lois. As you noted, Superman does not kill. I don't think he beats up people in diners, either, no matter what the provocation. (Remember, it was Clark who invited the other fellow to "step outside.") I also doubt that he would ever give up his powers simply to be able to consummate his relationship with Lois. And even if he would, Lois would never allow it. During this scene in the movie, when Lois was watching Superman "talk" to Lara, I was hissing under my breath, "For God's sake, Lois, say something!" The person I saw the movie with felt the same way. Afterward, we were both glad we saw the movie on opening day. If we had read all the reviewers' comments first, we might have wondered why we were the only ones not to like it, instead of wondering what all the critics could possibly have seen in it. As you can tell, I feel quite strongly about this, and could go on for quite awhile about it, but I hope I've made my point.

Being an animation fan, I'm enjoying Jim Korkis's column. Being an animation fan, I'm also distressed by his (or rather Marcus Wielage's) description of the editing that Disney is doing on their old features. It's this kind of self-censoring to suit the Moral Majority types that has kept a lot of classic cartoons off the air for years, or left us with bowdlerized versions, à la the Warner Bros. Saturday morning show. I can see that a lot of people would find the racial humor in COAL BLACK AND THE SEBBEN DWARFS offensive, but the sexual stereotyping shouldn't bother Disney too much. The character of Vixey in their new movie, THE FOX AND THE HOUND, is at best a minimal improvement in this regard. (I like the widow Tweed, though.) At any rate, I resent someone else choosing what I should see (I hate abridged books for the same reason), and I think this attitude insults the intelligence of children as well as adults. I remember disliking the fact that almost all female cartoon characters were stereotypes back when I was watching TV cartoons at the age of eight. The same goes for violence. Kids may get a kick out of it, but they don't think the Road Runner and the Coyote are

for real. (What I can't understand is how anyone over the age of ten can find the ROAD RUNNER cartoons funny; they're just repetitions of a single joke, and a rather sick one at that. But I certainly wouldn't want to deprive other people of the pleasure of watching them, uncut, simply because I find them pointless.)

In the long run, your proposal of an animation cable channel may be the best solution, if we could persuade companies like Disney not to edit their material.

The syndrome Bill Black and John Murphy mention in their letters is true of any collecting field. I run into it all the time in searching for 45s. Some idiot(s) dump out a price guide, and suddenly it's the Word of God in the market. Whatever happened to the capitalist idea that the open market determined a fair price for each item through the interplay of supply and demand? A comic book, record, or any other item is not worth a lot of money simply because it is rare, but because it is rare enough that there are more people looking for that particular item than there are copies of it readily available. But nowadays, dealers in "collectibles" charge whatever price they can get away with, figuring some clown will come along who only collects for investment, and fork over. Meanwhile, those of us who are collecting because we want to own, enjoy and cherish whatever it is we collect, with no thought of reselling, get driven out of the market. Or we get canny, discover out-of-the-way flea sales and thrift stores with reasonable prices, and perhaps never mention our discoveries to our other collecting friends, thus depriving ourselves, as you and Mr. Murphy noted, of one of the joys of serious, not-for-profit collecting.

I've written a much longer LOC than I started out to, but it just goes to show how much I got out of TCR #193. Keep up the thought-provoking and informative work.

[The TCR POCKET CHECKLIST project, which is still in the earliest of planning stages, is a lot of work -- but I enjoy every minute of it. The difficulty will come from attempting to discover the dates of the many romance and humor comics nobody seems to collect (or, at least, sell at conventions).

I too collect 45s, but the advantage they have over comics is that even the non-hit records had more copies pressed than a lot of best-selling comics. Just by benefit of the number of copies in existence, it's probable that the price guides won't take as terrible a stranglehold on that hobby as it has on comics.

But then, I also collect baseball cards. Unfortunately for me, my nearly complete sets of cards from 1957-64 were tossed out in 1968, and there is no way I could afford to replace them now, as card price guides have set clearly ridiculous prices on some of the star cards. And there were more cards than comics printed.

I agree that the Superman and Lois characters do not in any way except general characteristics resemble the characters we've come to know in the comics. But I knew that from the first movie, and I decided to attempt to view the movie as much as I could as being something separate from the comics. I can see the objection to the diner scene, given what we know about Superman of the comics; in the context of the movie, however, I thought it fit, both as an emotional release and as a denoument after the vanquishing of the villains.

Your mention of COAL BLACK sets me to thinking: Has anyone ever asked a black audience if they were offended by the characters in that cartoon? Certainly, physical characteristics and archetypes are exaggerated; such is the definition of cartoons. If today's black audience were offended I'd be surprised, and I feel it's yet another case of patronizing censorship: "We think they would be offended." Is anyone offended by the offensive white image portrayed by such bizarrely exaggerated characters as Popeye or Elmer Fudd? I'm especially offended by the offensive image of Casper -- why, he doesn't even have any ears! MT]

ROBERT A. BUETHE, 226 Hathaway Avenue, Elmont, NY 11003: My usual method of reading TCR is as follows: I read the DC news and coming comics, skim the Marvel, then read FANDOM CONFIDENTIAL, the MAILBOAT, the strips, the reviews and then the rest of the issue, only skimming over Paulette Carroll's column. There is nothing personal in this, but the subject matter never quite held my interest; not to mention the fact that I find it annoying to have to spend long minutes struggling with the syntactical complexities of every other sentence in a magazine I read primarily for a pleasant diversion. However, in skimming her Statement of Position in #190, the sight of a familiar name enticed me into reading further.

Mme. Carroll, your timing was perfect. With only one week remaining before Hofstra University granted me my B.S., I had just enough time to give my regards to Prof. Orr. If only I had known three years earlier, when I had him for Calculus 3, that he was a Spideyphile! I said to myself, this explains the xeroxed page from THOR that graced his office door, and the computer portraits of Asterix that once

the Hofstra computer facility. As

turned out, Prof. Orr was given th

former by a student, and knew noth

of the latter, but we had a nice lit

conversation anyway.

Robert A. Buethe, B.S.B.S.

(Bachelor of Science, But

LUIZ ANTONIO SAMPAIO, Caix

Postal 601, 13.100 Campinas (SP),

BRAZIL: Now that you've become

regular on the DC "Whatever Happ

To...?" series, please answer me

ever happened to PAUL TEMPLE's

dailies #22-29 of the current story

printed in TCR #191? And please

not tell me they belong to Earth II.

Still any chance of obtaining

new LONE RANGER dailies for TC

Or once again has any local paper

beaten you?

If you intend to drop some pag

for the newspaper strips currently p

lished in TCR, please keep the eig

pages for THE SEEKERS and drop s

on PAUL TEMPLE. Well, I don't

PAUL TEMPLE, but THE SEEKERS

better...much better.

Why don't you write a "Whate

Happened to Johnny Quick?" (If

anything really happened to him!).

This is a DC hero from the '40s tha

was never revived. Was he? At

I can't remember.

[The missing PAUL TEMPLEs, I'm

were missing when we first receive

strips from the syndicate, and we

never able to get them replaced.

THE LONE RANGER has yet

debut. My guess is that we won't

getting it, but I never know what'

going to happen. This issue cont

only two pages each of both PAUL

TEMPLE and SEEKERS because of

of advertising; SEEKERS has been

favored treatment.

My luck at selling any more

for the "Whatever Happened To...

series has not been good, but I sh

tell you that Johnny Quick was re

by Cary Bates in the 1978 FLASH

TACULAR (DC SPECIAL SERIES #1

and also that Roy Thomas has desig

that any Earth-Two characters not

used in the "Whatever Happened

series at all. So I guess you'll ha

be satisfied by JQ's appearances i

ALL-STAR SQUADRON... He ap

there in a greater number of panel

than he would in an eight-page sh

anyway! MT]

BOB HOLUM, 710 View Court, M

Horeb, WI 53572: It's too bad AD

TURE COMICS has been cancelle

do think they should keep the AD

TURE part around, but somehow I

they will. After all, they change

the name, which to me says they

really banking on its success. An

besides, their sales are so low it's

even funny. I think ADVENTURE needs a sure-fire success, something that will really give it a shot in the arm. But where do you find one?

Even sadder is the downfall of the DIAL "H" concept. I'm sure it could have worked if it had been done right, but it seems as if Marv, by aiming at a younger audience, used one too many tired old cliches, one too many tried-and-true plot lines, and one too many examples of cardboard cutout characterization. I mean, could a lot of those stories stand on their own two feet, without the different heroes? I don't think so. After seeing the great job he's done on NEW TEEN TITANS and GREEN LANTERN, it becomes painfully apparent that he never really tried.

Not that the art made up for it. I have not like Don Heck's art much at all, and Carmine's varied depending on the inker. I think they needed somebody with a clean, uncluttered style, like Staton and Giordano together.

Now comes perhaps the most important question: What is to become of the hundreds of unused submissions? Will ownership revert to the owners or will DC abide by the release form and keep them?

Well, at least DC is adding four titles to the line-up, but I won't call it a fair trade until the Huntress gets her own magazine.

And now it's time to correct Sleepy Sinkovec and Tired Tiefenbacher: 1) I assume Green Lantern will not appear twice in JLA #200 and Black Canary and Hawkgirl will get in someplace. 2) DRAGONSLAYER was the movie. You mean DRAGONSWORD. 3) You say, on the same page even, that the WONDER WOMAN preview appears in #40 and 41. I believe it's #41. (It's all minor, but if I didn't do it, someone else would, and why shouldn't I have all the fun?)

About SUPERMAN II: they did show Clark finding the green crystal; looks like ol' Fourplex is having a real problem. And no, the others did not split into multiple images the way Supes did.

[By now you know DIAL "H" is going into the backup slot in NEW ADVENTURES OF SUPERBOY. I can't say why it failed or what its deficiencies were, but this is an opportunity to mention that I credited George Kashdan instead of Jack Schiff with the creation of the concept when I reviewed the first two issues way back when (thanks to Mike Catron for pointing that out).

Yeah, I saw Clark finding the crystal -- but the connection was never made clear that the machine didn't work without it.

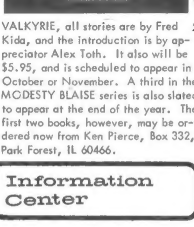
I would use a SUPERMAN family strip (SUPERGIRL, LOIS LANE or JIMMY OLSEN), more SUPERBOY stories, or even SUPERMAN reprints in ADVENTURE COMICS.

I don't know about Hawkwoman (nee Hawkgirl), but Black Canary was supposed to be in the trio with Batman and Green Arrow, you're correct. So are the other two -- but you missed one in the back: I called Storm Aurora instead of Ororo. Unfortunately, that issue's Marvel stuff was not proof-read by anyone at Marvel. But hey -- who says I don't know my X-Men? Lessee, I know Cyclone, Angle, Colossal, Spite, Nectarine, Prof. Xavier Cugat, Night-

[Continued on page 18]

Et Al

Those of you who are familiar with the Ken Pierce-published SPIRIT, LADY LUCK and MODESTY BLAISE collections, should look forward to two new volumes in the same format: AXA, reprints of the English science-fiction/sexy adventure comic strip by Donne Avenell and Enrique Ramero (former MODESTY BLAISE artist), out this month ($5.95); and a collection of AIRBOY stories featuring the complete series of stories featuring his friendly enemy the Valkyrie. Entitled



VALKYRIE, all stories are by Fred Kida, and the introduction is by appreciator Alex Toth. It also will be $5.95, and is scheduled to appear in October or November. A third in the MODESTY BLAISE series is also slated to appear at the end of the year. The first two books, however, may be ordered now from Ken Pierce, Box 332, Park Forest, IL 60466.

Information Center

I'm very happy to have this opportunity to return this venerable fandom institution, "The Information Center," to fandom. Long-time readers of the old ROCKET'S BLAST-COMICOLLECTOR remember I.C. 'way back when Raymond Miller initiated it in the '60s, and later handed it over to me in 1974. I enjoyed my tenure as Fandom's Answer-Man IMMENSELY, because it gave me a reason to constantly dig more deeply into my own hobby (and learn quite a bit myself), communicate with fellow comics fans the world over and be of SERVICE to these noble hobbyists all the while.

I particularly feel this is a perfect time to leap into THE COMIC READER ranks after ideas expressed by Mike Tiefenbacher, and letter-writers Bill Black and John Murphy in the past few issues! Like these and other folks, I am very distressed at the emphasis on $ that now dominates this hobby! I, too, am personally quite convinced that this has been caused (perhaps unintentionally, but nonetheless uncaringly) by the Overstreet PRICE GUIDE. An ANNUAL PRICE GUIDE does NOT serve the fan... It only facilitates dealers' manipulation of the market and permits the public to completely misunderstand the point of the hobby as well as the proper use of the GUIDE. (This is evidenced by the fact that casual flea-market dealers, who once charged 5¢ for a $5.00 comic, now charge $10.00 for a $5.00 comic.) That the GUIDE is a service to dealers only is obvious in many respects -- my personal "favorite" example is the idiocy of the "pristine mint" listing which Overstreet once dropped but then reinstated, due, I assume, to dealer pressure. Here we have "mint" (which any fool knows means PERFECT ...that is, if a comic were "minted" in the first place), and then we have "PRISTINE mint" which Overstreet once gave that classic definition of "UNUSUALLY perfect!" This "pristine mint" listing gives dealers the excuse to use even the TOP GUIDE price as still being upwardly open-ended.

After all, dealers make the mega-bucks off those mindless speculators who have descended on OUR hobby with absolutely no understanding or interest in comics, but who buy only as an investment. Now I see comics being sold back and forth between speculators every other year, the prices constantly skyrocketing, and the true fans who started the hobby and in whose hands these comics rightly belong, helplessly sitting back and watching this witless ping-pong game. Can you find a LOGICAL reason why prices go up simply because one speculator has an issue and another speculator does not, though NEITHER one understands the contents' aesthetic value? I also see instances such as at the recent Chicagocon where one of the attending dealers proudly boasted in public that they would start hoarding old Avon comics in order

to "drive the prices up to where they SHOULD be." The meaning of this appears to be that if an old eye-gouge comic isn't selling for $50.00, it must be the COLLECTORS' fault, and we'll be righteously PUNISHED for the sin. Of course, there are dealers like the "Comiclogue" people whom I overheard discussing the joy of an old JIMMY OLSEN comic in their own collection, so I would never make sweeping, generalized condemnations of dealers.

But back to the GUIDE; I too am disgusted by this sub-culture of perverts that the GUIDE bends over backwards to cater to. Constant listings and huge prices for lousy, obscure comics with "bondage!", "extreme violence," "blood drainage"... "DRUG USE!" Where are the notations for issues with "extremely good plotlines," "excellent lay-outs," or "worthwhile moral"??? And the bit about "esoteric comics"... charging huge sums for comics which, by DEFINITION, have meaning or interest to a SELECT FEW! I foresee the near future when dealers will each have a tiny box of comics labeled "no violence, no bondage, no L.B. Cole art, no drug use, no Bill Ward art, no sexual deviation, un-esoteric, no 'good' girl art, not used in SEDUCTION OF THE INNOCENT"; there will be VERY FEW of such comics left... and dealers will naturally charge ENORMOUS prices for them.

Another sad thing the PRICE GUIDE has caused, though it was inevitable, was brilliantly pointed out to me recently by Jim Engel: there is no MAGIC left in this hobby anymore... no SURPRISES! No more going through a dusty box of dealers' comics and finding an unheard-of treasure like SPACE WESTERN for 50¢.

But perhaps the saddest thing is that I've witnessed an entire new generation of collectors who, because of the annual "event" of a PRICE GUIDE (and other such things), seem to be convinced that $ is the point of this hobby; they accept GUIDE values as hard fact, instead of pure opinion; they readily allow themselves to be controlled by the dealers instead of the other way around as it SHOULD be.

And yet, for all my sour grapes, if any of you have early editions of the GUIDE you'll see MY name in the original list of main contributors... and not simply for "Disney data" or "EC data" or such, but for helping with "nearly ALL titles of the late '40s forward." And yet, a letter I sent to Bob Overstreet concerning how I felt the GUIDE was adversely affecting this hobby eventually precipitated nothing more than the removal of all vestige of my name from the book's credits...even though ALL of my contributed data is STILL included.

But then, I can't object to the removal of my name from a work that I object to in principle.

At any rate, my thrust is that this column will be devoted to the thought that the SOLE point of this hobby is the intellectual pleasure one derives from it...NOT how much one's collection is "worth" according to some annual PRICE GUIDE, nor what sort of profit one can make off his fellow collectors by buying three duplicate issues of the latest X-MEN. And THAT is my long-winded, boring opening to this new TCR column. From this point, and in future installments, I shall stick to the questions and to the answers.

Of the few questions which have "poured" into I.C. thus far, already there are some which might be considered unsuitable due to their limited interest. Keep in mind that the idea behind I.C. is that if ONE guy has a question in mind, then there are probably OTHER people wondering about the same thing, and EVERYONE might enjoy reading a short report on the subject. These are all legitimate queries, but...well, f'instance, Mr. A sent me a list of comic stories he recalls from childhood and would like to locate again -- but who besides Mr. A would care? Mr. B sends me a list of old comics he has had trouble locating, tells me how much he'd pay for them and asks me if I know where he can buy them...just as Mr. C asks me where he can buy an old "Complete EC Checklist." There are enough market manipulators in this hobby without ME helping them out! Anyway...please try to avoid questions like these.

JOE PILLA -- Yonkers, New York. ASSUMING WORLD WAR III STARTED TOMORROW, AND YOU HAD TIME TO FETCH ONLY 10 COMICS TO TAKE DOWN INTO THE SHELTER, WHICH 10 WOULD THEY BE???

This is a prime opportunity to reinstate a popular old "RBCC Information Center" feature, "The Comic Book Hall of Fame." I used to accept readers' nominations for what they considered the best INDIVIDUAL comic books of all time and it was always interesting! I'd receive everything from obvious, expected choices such as SILVER SURFER #1 to the time Max Allan Collins nominated SILVERTIP (FOUR COLOR) #491. I recall popular regulars were SPIDER-MAN #31-33 and ANNUAL #1, FANTASTIC FOUR #45-47 and (again) ANNUAL #1, the all-time classic SUPERMAN #149 ("The Death of Superman"), POGO PARADE ANNUAL #1, and always PLENTY Carl Barks comics (readers respond to my blatant love of Barks). choices would INCLUDE (if no limited to) the likes of DONALD DUCK (4C) #223 ("Lost In The #189 ("The Old Castle's Secret #408 ("The Golden Helmet") a most all of UNCLE SCROOGE particularly #1 (4C #386) ("Or Poor Old Man"), #5 (Atlantis) (Trala-La), #10 (the Philosopher Stone), #11 ("Riches, Riches E where"), #12, 13, 19, 22, 24 etc MY FAVORITE single story in ("The 2nd Richest Duck")! I p would not be IN this hobby ex my love since childhood in the and I consider nothing else in tory of comic art to even appro genius of Carl Barks' works. (you poor non-Barks fans get tir hearing that?)

At any rate, I invite reade send me nominations for, say, THREE favorite individual comi books. Please don't nominate thing like "all of Starlin's WA or "anything Jack Kirby drew" we want INDIVIDUAL issues! I'll use these nominations in ea column, and perhaps someday a "winner."

GARY DUNAIER -- Flushing York. WHAT DOES THE "IN TANT MESSAGE" MENTION ON THE COVER OF 'AMAZ FANTASY' #15 SAY???

The important message appeare the "Fan Page" (as the heading of this classic issue which, of featured the first appearance o der-Man. Actually, the messa was nothing at all important.. simply stated that Spider-Guy be a new hero appearing in sub quent issues of that title (whic then cancelled for AMAZING DER-MAN #1). It also explai that the word "ADULT" was be dropped from the comic's title been AMAZING ADULT FANT #7-14, and before that AMAZ ADVENTURES #1-6). That's a all.

WHAT KIND OF CONTEST THE "GIANT 5000 PRIZE C TEST" THAT WAS ADVERTIS ON THE COVER OF 'SHOW #4???

What are you doing? Paging t your PRICE GUIDE looking at This contest was announced in October, 1956 DC comics. It slogan contest... you know -- like DC comics because..." prizes were bikes, dolls, game candy and probably the inevit

ELLERY QUEEN COMICS

BRUCE GENTRY COMICS

free passes to the Palisades Amusement Park in New Jersey (I don't know about you, but those passes weren't worth DIDDLEYSQUAT to us in Louisville!) The lists of contest winners were serialized over MANY DC comics some months later. They seemed to list EVERYONE who entered because EACH list would go on for three or four pages of THOUSANDS of names! But y'know, to my knowledge, they never picked a slogan! Probably turned out to be a dry run, and whichever editor suggested it was undoubtedly thrown to DC's 1950s intelligent gorillas.

WHAT ADS APPEARED ON THE BACK COVERS OF 'SHOWCASE' #4, 'FLASH' #105, 'FANTASTIC FOUR' #1, AND 'X-MEN' #94???

Now wait justa' darn minute! This is getting SILLY!

STEVEN CHAPUT -- Westport, Connecticut. I HAVE TWO PAGES OF ORIGINAL ART WHICH I'D LIKE TO IDENTIFY. THEY ARE FROM OLD 'ELLERY QUEEN' AND 'BRUCE GENTRY' COMICS, AND I'M LED TO BELIEVE THEY MIGHT BE BY MILT KAMEN. CAN YOU HELP???

My powers of artist identification may have atrophied in the past few years...but that looks like Kamen, at least partially. And perhaps, due to some of the stiff poses, a touch of Al Feldstein as well. Anyone else have an opinion?

RANDY CRAWFORD -- Minden, West Virginia. WHAT ISSUES OF 'DETECTIVE' AND 'BATMAN' COMICS HAVE ARTWORK BY FRANK ROBBINS???

Many BATMAN stories were written by Robbins in the early '70s, but I find only five which he wrote AND drew: DETECTIVE #416, 420, 421, 426 and 429. Robbins' "cartoony" approach met with great disapproval with some fans, perhaps mainly because it came during a grand period for the Batman when Neal Adams was doing much of the art, and covers were often by Michael Kaluta or Berni Wrightson. Robbins' approach was elemental, with bold brush strokes and black areas while, f'rinstance, Adams' was quite realistic. It can be easily argued that Robbins' style was much better comic-art technique, while the slightly over-rated Adams used a style which some say is TOO realistic for comic strips (more appropriate for commercial art which is where he eventually settled). I rather liked Robbins' return to the '40s approach...one scene which stands out was in DETECTIVE #421: a unique approach to the Batman carrying on a conversation with someone on a balcony while he swung to and fro, on his Bat-rope. But Mr. Robbins needn't worry about his acceptance on five BATMAN comics. His illustrious career stretches back to the mid-'30s and includes drawing LIGHTNIN' AND THE LONE RIDER for Eastern Color in 1940, GREEN HORNET for Harvey in 1941, BATMAN, SHADOW, war, humor (and much writing) for DC in the early '70s; and DRACULA, CAPTAIN AMERICA, GHOST RIDER, INVADERS, and MORBIUS for Marvel in the mid-'70s. He has done illustrations for major magazines (LIFE, LOOK, COSMOPOLITAN); indulges in much (ahem) fine art, oil painting, etc.; but is BEST known for his newspaper strippery: SCORCHY SMITH (1939-1944), and JOHNNY HAZARD (1944-1977).

CAN YOU LIST SOME COMICS THAT DAN SPIEGLE DREW FOR DELL/GOLD KEY???

I'll try not to rattle on this time. For Spiegle work, check the following, beginning around 1956: SPIN AND MARTY, CIRCUS BOY, THE HARDY BOYS, MAVERICK, LAWMAN, TEXAS JOHN SLAUGHTER, THE TEXAN, SHOTGUN SLADE, SEA HUNT, TOMBSTONE TERRITORY, JOHNNY RINGO, RAWHIDE, AQUANAUTS, COLT .45, UNTOUCHABLES, SPACE FAMILY ROBINSON, KORAK, MAGNUS, BROTHERS OF THE SPEAR, TRAGG AND THE SKY GODS, GREEN HORNET, SPACE GHOST, LEOPARD GIRL, SCOOBY DOO, FANTASTIC VOYAGES

OF SINDBAD, LASSIE, CAPTAIN VENTURE, THE SCARECROW, FLIPPER, DUKE OF THE K-9 PATROL, HARLEM GLOBETROTTERS, ADDAMS FAMILY and many many movie and special issues such as SHAGGY DOG, PARENT TRAP, MARY POPPINS, JOHN PAUL JONES, etc. Prior to all of this, Spiegle had started out on the HOPALONG CASSIDY newspaper strip.

H. KEATING DuGARM -- Minot, North Dakota. WHAT IS GRAHAM INGELS ("GHASTLY") DOING THESE DAYS???

Isn't this one of the perennial questions of comic fandom? And unless it's been answered since I was last involved in the answer-man biz, I can't help. Seems like I once heard he was living in upstate New York in quiet retirement and had no interest in communicating with fandom.

WHEN, IF EVER, WILL THE NEXT 'ROCKET'S BLAST-COMICOLLECTOR' (#152) BE PUBLISHED???

(This comes to ME, since I used to be a regular contributor to RBCC.) It's sad that RBCC has slipped from its former stature and publishing schedule. In the days before THE BUYER'S GUIDE, THE COMICS JOURNAL, etc., RBCC was THE single focal point of this entire hobby! But Jim Van Hise tells me that new RBCCs are on their way, in fact TWO in rapid succession. So, we'll just have to wait and see.

TODD GOLDBERG -- New York, New York. WHO WERE THE SEVERAL ARTISTS WHO DID 'SECRET AGENT X-9' BEFORE AL WILLIAMSON, AND EXACTLY WHAT DATES AND YEARS DID THEIR WORK APPEAR???

Now, I'll say this from the outset: Dan Rosa is by NO means an expert on newspaper comic strips! Nonetheless, I will be happy to assault this realm here in I.C. as long as the gentle reader bears with me.

SECRET AGENT X-9 began in January, 1934, along with TWO other strips: JUNGLE JIM and one called FLASH GORDON. All three were drawn by Alex Raymond, and the writing chores for X-9 went to Dashiell Hammett, no less! Raymond was able to cope with all three strips for about a year and' half (JIM and GORDON comprised one Sunday page team, while X-9 was a daily), but in 1935 he quit X-9 in order to concentrate on the other two strips. X-9 went through a number of artistic changes: Charles Flanders ('35-'38), Nicholas Afonski ('38), Austin Briggs ('38-'40), Mel Graff ('40-'60), and

© 1981 MGM

Bob Lewis Lubbers ('60-'67). Of course, following Williamson in 1980 was George Evans, who's still drawing (and writing) the strip, called since 1967 SECRET AGENT CORRIGAN. Writers have included Leslie Charteris, Graff and Archie Goodwin, among others. (Information was gleaned from Ken Barker's old Menomonee Falls GAZETTE column, "You Were Asking?" and was found by consulting an unpublished index to the GAZETTE by Tom Hegeman.)

And that's all I have on hand this issue. Please send your questions (and answers) to yours truly:

DON ROSA
1852 Chichester Ave. #1
Louisville, KY 40205

And as #6 was wont to say... "Be seeing you."

Big Screen Small Screen

By Joel Thingvall

The cycle of fantasy heroes adapted to the big screen continues, and the latest will be from the directorial camera of John Derek. Who? Well, John Derek, a "young leading man" type during the fifties who has since been married to a quartet of b women (most notably Bo Derel done an updating of the origi ZAN, THE APE MAN film, o more emphasis on Jane -- pla naturally, by Bo. Says Bo, " Jane is very similar to the ori Jane, also a very liberated w We have simply fleshed out th acter, concentrating more on tional state, her needs and th attraction she feels for Tarzar by newcomer Miles O'Keefe) nudity in the film is very natu are telling a story without tea enticing the audience."

Unfortunately, Edgar Ric Estate did not think so, and f got the finished print to court a judge ruled the film would place more emphasis on the st than on the figures (literally) and Tarzan, and some of the textual nude scenes have bee or toned down. [Judging fro thus far, few seem happy by t promise.]

There have been fifteen Ta-zans since Elmo Lincoln d loincloth in 1918. And surpr there have been fourteen diff Janes. Can anyone out there them all?

I had the opportunity of some moments with John Sayl whose major claim to fame is ling little film (total budget

called THE RETURN OF THE SECAUCUS SEVEN. John is an interesting fellow who has been written about nationally, but is not interested in the hype. "The interesting part (of films) is the writing, editing and directing. Everything else is just advertising."

John has a sideline which is more familiar to us fantasy lovers. He works for Roger Corman to obtain his small financial backing for individual projects. He began by rewriting a little film called PIRANHA, and then churned out two more films for Corman, THE LADY IN RED and BATTLE BEYOND THE STARS, a static piece of fluff called ALLIGATOR, the spring werewolf hit THE HOWLING and an upcoming TV film called THE PERFECT MATCH. He's also writing NIGHT SKIES, a future Steven Spielberg project.

Sayles has no qualms about working for Corman, even though his work is not destined to wind up as critical favorites. He does, however, approach his work with an ethos: "I want audiences to root for the people, not the piranha." He also acknowledges that filmmaking is a difficult business whether one intends to be profound or simply entertaining. "It's as difficult to make an entertaining film as it is to do a serious one. One of the nice things about Corman is that when he decides to . make a film, it usually happens. In the studios, a script can go through many stages and it still doesn't materialize. Right now I'm working on two studio projects and getting paid a lot of money, but chances are they won't happen."

Peter Ustinov is returning to the role of Hercule Poirot in Agatha Christie's EVIL UNDER THE SUN. The good news is that Guy Hamilton (the original choice for the SUPERMAN film) will direct... To set the record straight, it was James Keach (not Stacy; the two played Jesse and Frank James, respectively, in THE LONG RIDERS) who dubbed the majority of Klinton Spilsbury's part in THE LONE RANGER... Gene Roddenberry has purchased the rights to Bill Gulley's BREAKING COVER, and will co-produce this intense story of abuse of power in Washington on a $10 million budget. Roddenberry will not be involved in the new TV-movie of STAR TREK being done by Paramount; Harve Bennett, who is doing the new NBC science-fiction series THE POWERS OF MATTHEW STAR, will be the producer... Debra Hill recently concluded production of HALLOWEEN II, set for release on that fateful October day and picking up within minutes of the conclusion of part one. Hill loves to make a distinction between her work and the work of HALLOWEEN's predecessors: "When you manipulate the audience as well as the characters, that's terror. Just pouring blood and guts on the screen is horror." Future projects include teaming with John Landis for a movie version of the game CLUE. If CLUE is successful, we may be seeing more "game shows." (As columnist Dale Pollack passed on to his readers, "there may be a RISK in gaining a MONOPOLY on game movies, but never say you're SORRY")... John Landis passed along this comment on the real force behind a film recently: "Historically, there have been producers who make movies or stars who make movies. But the bottom line is that the director is the one in control, the one who puts it together, who makes the pieces of film. A movie is just pieces of time, a puzzle, that fit together and create a montage." John's latest flick, following the big-budgeted success, THE BLUES BROTHERS, is AN AMERICAN WEREWOLF IN LONDON starring David Naughton.

United Artists and Twentieth Century-Fox both recently changed corporate hands. The sad part of the deal was that the new owners of UA were handed the $44 million bill for HEAVEN'S GATE, destined to be reissued as THE JOHNSON COUNTY WAR and doomed to play in specialty and revival houses. Good news is that NEW YORK, NEW YORK, the DeNiro/Minnelli/Scarcese musical, has been lengthened and made available to specialty houses... Jack Nicholson, Harvey Keitel and Valerie Perrine are scheduled to appear in THE BORDER, directed by Tony (TOM JONES) Richardson... Allan Arkush has gotten his first shot at a big studio film, HEARTBEEPS, starring Andy Kaufman and Bernadette Peters. Arkush directed the popular ROCK 'N' ROLL HIGH SCHOOL... Yet another comic strip has been tabbed for the big screen. Warner Bros. has announced that they plan to make a movie based on THE ARCHIES. Gail Parent will write the screenplay containing all your favorites, Archie, Reggie, Veronica, Betty, and Jughead... Carrie Fisher leaves the Force and joins Chevy Chase and 150 midgets in OVER THE RAINBOW... Albert Finney has gone bald as Daddy Warbucks, as ANNIE finishes up principal production. Other cast members include Carol Burnett, Tim Curry, Geoffrey Holder as Punjab, Bernadette Peters and Ann Reinking. Aileen Queen is the Philadelphia discovery playing ANNIE, and the entire production is directed by the aging John Huston... Here's an interesting film going into production. NEIGHBORS, the latest project directed by John (ROCKY) Avildsen, written by Larry (M*A*S*H) Gelbart, and starring John Belushi and Dan Aykroyd. It's supposed to be "more than just a comedy."

CINEFANTASTIQUE's fall issue spotlights ALTERED STATES, covering the complicated special effects and production problems in great detail. A sample issue is $5.00, or you can purchase a subscription for four issues for $12.00, by writing Box 270, Oak Park, IL 60303. Now in their 11th year, the winter issue will spotlight the new CONAN film.

The television magazine PANORAMA has folded. Published by the same folks who give us TV GUIDE every week, they felt they were publishing a trade organ (what's so bad about that?) rather than a profitable and popular magazine. CHANNELS OF COMMUNICATION (sample issue $3.00, Box 2001, Mahopac, NY 10541) has appeared to take the place of the entertaining and informative PANORAMA. The flavor of the publication is definitely talking and discussion, but worth the try.

DRESSED TO KILL has been sold to television and this horror film, chock full of semi-graphic sex and harrowing violence combined with a razor-slashing incident, will contain numerous "cleaner" outtakes, just as Brian DePalma's CARRIE did when it was broadcast. Angie probably didn't need a stand-in for the television version... The SPIDER-MAN TV series has been repackaged as movies and is being offered worldwide... Grant Tinker, former head of MTM Productions (home of the growling kitty), has replaced Fred Silverman as head of programming at NBC. Not only is Tinker's former company responsible for current critical hits HILL STREET BLUES, LOU GRANT and WKRP IN CINCINNATI and the development of the current production team doing TAXI on the MARY TYLER MOORE show, he is also quite outspoken on the lack of quality programming. This could mean a new era for television. [MT here: I can't help but put my two cents in here since I feel that prospects for a reversal in the depressingly unceasing trend of duller and ever-increasingly bad comedy programs -- especially at NBC -- could be screeching to a quick halt. Tinker had nothing but bad things to say about the kind of thing that has passed for sitcom on NBC and the other networks when he was with MTM, and it should be of real interest to see how many of the programs on the fall NBC schedule remain for a full season, since most, if not all, look as awful as everything else Silverman has wrought at the network... Now back to our regularly scheduled column...]

Christopher Lee's return to horror as guest-host of the syndicated TALES OF THE HAUNTED is by design, as he no longer wishes to be caught up in the world of today's graphically-

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FOURTH SEASON

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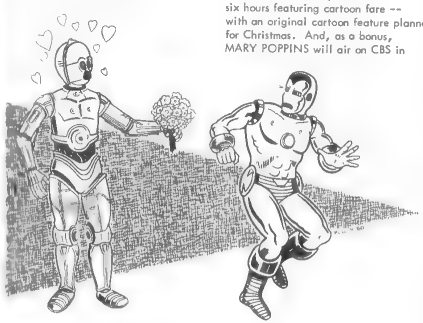
violent horror films. "Whatever I've done in the past were fairy tales. It was fantasy violence. Today it's special effects, whereas in my day we relied on performance." Lee has done almost all possible roles, even the current THE HAND and DR. TERROR'S HOUSE OF HORRORS. He is most grateful, though, for his appearance in 1978 on SATURDAY NIGHT LIVE. "It led to a lot of rethinking on the part of directors." Since then, he has appeared in 1941, THE SERIAL, and the upcoming RALLY with David Carradine and Stockard Channing.

A recent NEW YORK Magazine item, passed on to your columnist, noted that George Lucas suffered a costly attack of review-phobia before the opening of RAIDERS OF THE LOST ARK. "He was nervous the movie



was going to flop," some unnamed source claimed. Lucas persuaded Paramount to raise the promotional budget to $8 million -- an increase of around $2 million. Lucas, who reportedly started work on RAIDERS while hiding from what he feared would be "disasterous" reviews of his previous blockbuster STAR WARS -- hasn't commented. Said a colleague, "Paramount (boosted) the budget to assure all of us, including George, that the movie got a good send-off." And George needs only to look at VARIETY to see that (dollar-wise) he had nothing to fear, and the ads for his film (critical-wise) that the wordsmiths loved it. Incidentally, though playing in fewer theaters, RAIDERS has now taken in more money than the bigger-budgeted SUPERMAN II.

We all thought that NBC was a rat. Especially after the cancellation of WALT DISNEY PRESENTS. After all, Disney has been television fare since 1954, and the best advertisement for the world of color television since 1961. Through the years, Disney mixed comedy, drama, animation, movies and nature programs and became a hallmark for family entertainment.

60 MINUTES decided the fate of the show on NBC. Executive producer William Yates feels the show should have been moved rather than cancelled. But Yates likes to note: "Fred Silverman and NBC programming officials wouldn't move us because they thought there was no longer a market for such an anthology series."

But Disney found a new home -- CBS -- and starting in the fall, it will appear on Saturday evenings opposite NBC's BARBARA MANDRELL. No viewer conflict. Minnie or Mandrell. A blonde or a brunette. Disney will be cranking out 22 hours of programming, eight of which will consist of four theatrical films, with another six hours featuring cartoon fare -- with an original cartoon feature planned for Christmas. And, as a bonus, MARY POPPINS will air on CBS in its full, uncut length, separate from the Disney hour.

The Disney series has garnered praise through the years, especially from parents. And in an unnoticed, almost quiet way, it also broke a lot of television ground. As a TV pioneer, the series has been much more than feature shows about ducks, mice, dogs and deer. The mini-series is a common TV staple these days, but DISNEYLAND produced the first one. Remember Davy Crockett, King of the Wild Frontier? Fess Parker and Buddy Ebsen starred in one of the few smash hits of the small ABC network in 1955. The theme song engrained itself in the minds of millions, and thousands of youngsters had coonskin hats stashed in their bedrooms.

The old radio and TV show THE QUIZ KIDS will be coming back, thanks to Norman Lear. The show played on radio from 1940 until it joined television in 1949... The Muppets will be talking about the fun of instant photography as the new spokespeople for Polaroid cameras. James Garner and Mariette Hartley will also be around.

Sam Jones got his big break in FLASH GORDON. He will be coming to TV next season as a star of CODE RED. "At first, the idea of doing a series didn't appeal to me. My ego got in the way," says Jones. "FLASH GORDON had been a big picture and I was a hot property. In that year alone I received twenty offers -- all for lots of money. But for one reason or another they fell through. But then CODE RED came along and I loved the script and felt it was the right thing to do."

Jones will be one of a family of firemen (remember back to those youthful days when we all wanted to be firemen or policemen?), which includes Lorne Greene and Julie Adams as the parents and Andrew Stevens as a brother. Each specializes in a different type of fire-fighting.

Nationally syndicated columnist Gary Deeb passed along some interesting information the other day. Jim Beaver, a thirty-year-old Texan, is preparing a book on the career of George Reeves. And Beaver intends to clear the air on the confusion surrounding the death of Reeves -- if it was by foul-play or suicide. Beaver seems to have evidence that Reeves was just in a high state of intoxication and could very well have been playing around with a revolver and accidentally shot himself.

And Beaver places little stock in newspaper accounts that Reeves was totally despondent over his foundering career. "In fact, it had been two weeks since he had worked as an actor. But he was still doing a lot of public appearances as Superman, and at the time of his death he had several offers to both direct and star in TV and film projects. You see, he had directed the last three or four episodes of the SUPERMAN series," Beaver is quoted as saying. "He had a Director's Guild card and had set up his own production company, he had picked up an option on a science-fiction script that he was to direct and star in, and had just set a date for his wedding. Besides all that, on the day he died, he was supposed to box an exhibition match with Archie Moore, and he was supposed to leave on a six-week tour of Australia that would have netted him twenty grand." Reeves died on June 16, 1959, leaving an estate of $71,000. He had some respectable credits as a performer: GONE WITH THE WIND, FROM HERE TO ETERNITY, SO PROUDLY WE HAIL, and the SUPERMAN series. Beaver hopes that his study will be more than a simple biography of a middle-echelon Hollywood star.

Until next month, keep viewing.

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BULLET CROW by CHUCK FIALA

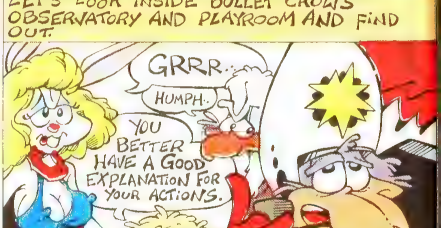
★ ★ ★

FOWL OF FORTUNE

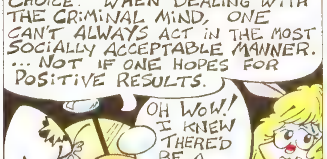
"WHY?", IS THE QUESTION ON EVERYONE'S LIPS.

WHY DID BULLET CROW PRETEND TO BE FALLING TO HIS DEATH, CAUSING MUCH UNNEEDED TENSION?

LET'S LOOK INSIDE BULLET CROW'S OBSERVATORY AND PLAYROOM AND FIND OUT.

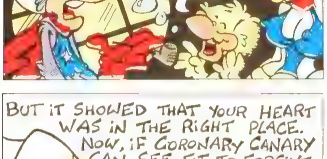


YOU SEE, I DIDN'T HAVE MUCH CHOICE. WHEN DEALING WITH THE CRIMINAL MIND, ONE CAN'T ALWAYS ACT IN THE MOST SOCIALLY ACCEPTABLE MANNER. ... NOT IF ONE HOPES FOR POSITIVE RESULTS.

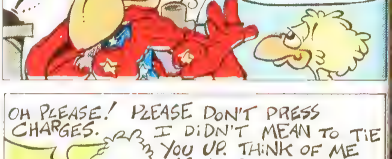


IN THIS CASE, EDMOND EAGLE HAD DELUSIONS THAT HE WAS A REAL BAD SORT, BUT I KNEW THAT IF I WAS IN DANGER, HE WOULD MAKE AN ATTEMPT, HOWEVER FEEBLE, TO RESCUE ME.

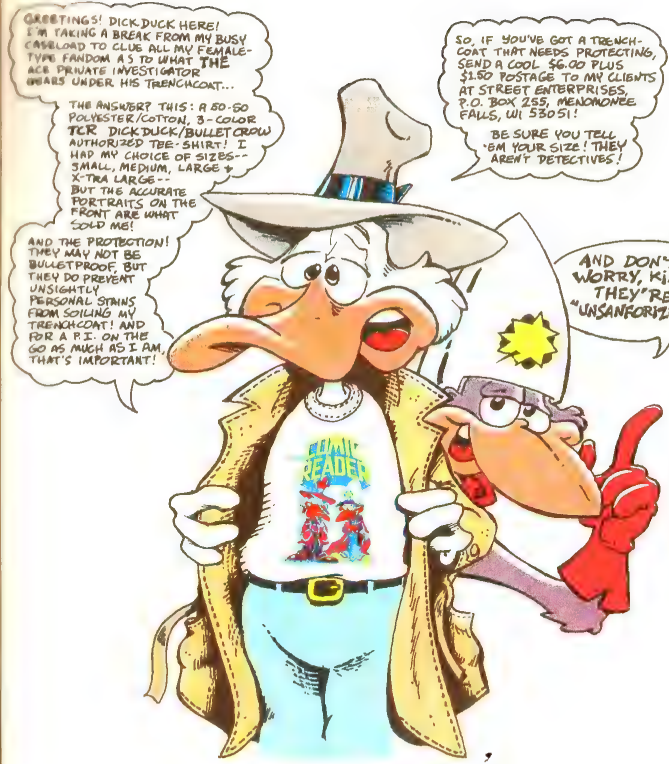
BUT IT SHOWED THAT YOUR HEART WAS IN THE RIGHT PLACE. NOW, IF CORONARY CANARY CAN SEE FIT TO FORGIVE YOU FOR KIDNAPPING HIM, PERHAPS HE'LL NOT PRESS CHARGES.!



OH PLEASE! PLEASE DON'T PRESS CHARGES. I DIDN'T MEAN TO TIE YOU UP. THINK OF ME AS A FRUSTRATED BOY SCOUT!



THAT BULLET CROW HAS HELPED ME TO ATTAIN A POSITIVE SELF-CONCEPT.


GREETINGS! DICK DUCK HERE! I'M TAKING A BREAK FROM MY BUSY CASELOAD TO CLUE ALL MY FEMALE-TYPE FANDOM AS TO WHAT THE ACE PRIVATE INVESTIGATOR WEARS UNDER HIS TRENCHCOAT...
THE ANSWER? THIS: A 50-50 POLYESTER/COTTON, 3-COLOR TCR DICK DUCK/BULLETCROW AUTHORIZED TEE-SHIRT! I HAD MY CHOICE OF SIZES--SMALL, MEDIUM, LARGE & X-TRA LARGE-- BUT THE ACCURATE PORTRAITS ON THE FRONT ARE WHAT SOLD ME!
AND THE PROTECTION! THEY MAY NOT BE BULLETPROOF, BUT THEY DO PREVENT UNSIGHTLY PERSONAL STAINS FROM SOILING MY TRENCHCOAT! AND FOR A P.I. ON THE GO AS MUCH AS I AM, THAT'S IMPORTANT!
SO, IF YOU'VE GOT A TRENCH-COAT THAT NEEDS PROTECTING, SEND A COOL $6.00 PLUS $1.50 POSTAGE TO MY CLIENTS AT STREET ENTERPRISES, P.O. BOX 255, MENOMONEE FALLS, WI 53051!
BE SURE YOU TELL 'EM YOUR SIZE! THEY AREN'T DETECTIVES!
AND DON'T WORRY, KIDS! THEY'RE "UNSANFORIZED!"
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[Continued from page 9]

The Beach, and of course, Dark Flagstaff. MT]

JERRY EISENBERG, Marvel Productions, Sherman Oaks, CA: I've been meaning to write you to express my thanks for the kind words of admiration that you wrote about my father, Harvey Eisenberg, in your November, 1980 issue.

[Harvey Eisenberg is one of the many unsung funny animal artists of fandom, who, because of the singular focus on Carl Barks work (with secondary attention paid to Walt Kelly's comic book stuff), has been almost completely unheralded. His clarity of storytelling is nearly unequaled (in my humble opinion) among the many fine Dell artists of the '50s and '60s, and his character designs were often better than the cartoon designs he based them on. It's my hope that recognition, even after these artists are gone, will be coming -- because if it isn't, there won't be anyone around to take their place. (The sad proof of this is the dearth of real talent on Whitman's still-existant funny animal titles; only Paul Murry remains to do a good job.) Whether it's Harvey Eisenberg, Phil DeLara, Allen Hubbard, Jack Bradbury, Tony Strobl, Chuck McKimson, Dick Moores, Pete Alvarado, Veve Risto or Dick Hall (to name only the most prominent) these people deserve to be remembered.

By the way, in case you didn't know, Jerry Eisenberg has done character design on cartoon shows for Hanna-Barbera, Ruby-Spears and now Marvel over the past couple of decades. MT]

DC Coming C[illegible]s

ARAK/SON OF THUNDER No. 4, December. "Sword of the Iron Maiden" is by Roy Thomas, Ernie Colon and Tony DeZuniga. Arak's troubles stem from the killer tendencies of a tree. Colon and Dick Giordano did the cover. [9/10]

BATMAN No. 342, December. "Requiem For a Hero" is by Gerry Conway, Irv Novick and Frank McLaughlin. Dr. Terry Thirteen battles an insane Man-Bat while Batman lies unconscious. Plus, Robin solos in "Burn Robin Burn" by Conway, Trevor Von Eeden and Mike DeCarlo. Denys Cowan and Dick Giordano did the cover. [9/10]

THE BEST OF DC No. 19, December. The focus is on imaginary stories from the SUPERMAN canon, and stories include: "The Amazing Story of Superman-Red and Superman-Blue" (SUPERMAN #162) by Leo Dorfman, Curt Swan and George Klein; "The New Superman and Batman Team" (WORLD'S FINEST #167) by Swan and Klein; "Mr. and Mrs. Clark (Superman) Kent" (LOIS LANE #19) by Jerry Siegel and Kurt Schaffenberger; "Lois Lane and Superman, Newlyweds" (LOIS LA[illegible] by Siegel and Schaffenberg[illegible] Lane...Dead...Yet Alive" (MAN #215) by Curt Swan a[illegible] Abel; and "Superman, 2001 (MAN #300) by Cary Bates, [illegible]gin, Swan and Bob Oksner. [illegible]dru and Dick Giordano did [illegible] [9/10]

GREEN LANTERN GREEN ARROW
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•DEATH BE MY DESTINY •THE KILLING OF AN ARCHER
•HOW DO YOU FIGHT A NIGHTMARE? •GREEN ARROW IS DEAD
•PERIL IN PLASTIC •THE FATE OF AN ARCHER
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DC COMICS PRESENTS No[illegible] cember. "The Day The Ele[illegible] Wild" is by Gerry Conway, [illegible]vick and Frank McLaughlin [illegible] teams up with the first perso[illegible] membership in the Justice L[illegible] Metamorpho. Also, we lea[illegible] ever Happened to Air Wave[illegible] by Bob Rozakis, Alex Saviu[illegible] Vince Colletta. Ross Andru [illegible] Giordano did the cover. [9

DC SPECIAL BLUE-RIBBON[illegible] No. 16, December. Gree[illegible] most commercially marketa[illegible] tures are featured in this is[illegible] Be My Destiny"(GREEN LA[illegible] by Denny O'Neil, Neal A[illegible] Dick Giordano; "How Do Y[illegible] Nightmare?" (GL #82) by [illegible] Adams and Giordano; "Peri[illegible] (GL #84) by O'Neil, Adam[illegible]

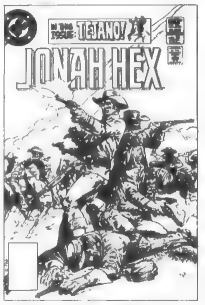
Beml Wrightson; "The Killing of an Archer" (FLASH #217) by O'Neil, Adams and Giordano; "Green Arrow Is Dead" (FLASH #218) by O'Neil, Adams and Giordano; and "The Fate of an Archer" (FLASH #219) by O'Neil and Adams. The cover is comprised of Neal Adams vignettes from the old stories. [9/10]

THE FLASH No. 304, December. "One More Blip and You're Dead" is by Cary Bates, Carmine Infantino and Bob Smith. Flash takes on Colonel Computron, computer master. And Firestorm's penultimate FLASH appearance is "The Secret Origin of the Hyena" by Gerry Conway, Pat Broderick and Rodin Rodriguez. Infantino, Bob Smith and Albert DeGuzman did the cover. [9/10]

GHOSTS No. 107, December. In this issue: "The Shade" by Robin Snyder, Howard Bender and Rodin Rodriguez; "Oh, Murderous Crown" by Michael Kaniger, Bender and Larry Mahnstedt; "Burn, Clown, Burn" by Kanigher, Rodin Rodriguez and John Calnan; and "The Ape Who Would Be King" by Konigher, Adrian Gonzales and Gary Martin. Joe Kubert did the cover. [9/10]

G.I. COMBAT No. 236, December. The Haunted Tank stories are "Hostages In Hell" and "The Battle Within," both by Robert Kanigher, Dick Ayers and Sam Glanzman. The O.S.S. story is "Final Game" by Kanigher and E.R. Cruz; other stories are "Ghost Infantry" by David Allikas and Ruben Yandoc; "Soldier In The Sky" by Konigher and Fred Carrillo; "Spoils of War" by George Kashdan and Dick Ayers; and "A.G.I.'s Best Friend" by Kashdan and Ayers. Joe Kubert did the cover. [9/10]

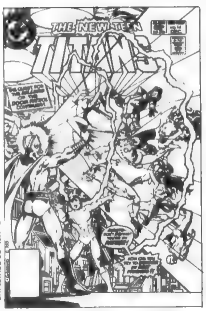
JONAH HEX No. 55, December. "Trail of Blood" is by Michael Fleisher and Tony DeZuniga. Also, Tejano appears in "Tejano Ranger, Part III" by Dan Mishkin and Gary Cohn and Tom Yeates. DeZuniga did the cover. [9/10]



JUSTICE LEAGUE OF AMERICA No. 197, December. "Crisis In Limbo" is by Gerry Conway, Keith Pollard and Brett Breeding. The third part of the JLA/JSA annual team-up concludes with the showdown with the Secret Society of Super-Villains. George Perez and Mike DeCarlo did the cover. [9/10]

THE NEW TEEN TITANS No. 14, December. "Revolution" is by Marv Wolfman, George Perez and Romeo Tanghal. The search for the Doom Patrol's killers results in a confrontation between the Titans and Robotman and Changeling's stepfather, Mento. Perez and Dick Giordano did the cover. [9/10]

SECRETS OF HAUNTED HOUSE No. 43, December. This issue includes: "Dear Sharon" by Robin Snyder, Howard Bender and Rodin Rodriguez; "Dig The Plant Man" by Snyder, Rodriguez and Andy Mushinsky; "Imagining War" by Gerald Brown, Sheldon Mayer and Joe Matucenio "Mother of Invention" by George Kashdan and Tenny Hensen; and "Wax Works" by Jack Harris, Adrian Gonzales and Brett Breeding. Joe Orlando did the cover. [9/10]



SUPERMAN No. 366, December. "Revenge, Superman-Style" is by Cary Bates, Curt Swan and Frank Chiaramonte. The Superman Revenge Squad returns. Also, another chapter of "The In-Between Years" is featured: "Perry White's Superboy Scoop, Part II" by Bob Rozakis, Kurt Schaffenberger and Frank Chiaramonte. Ross Andru and Dick Giordano did the cover. [9/10]

WEIRD WAR TALES No. 106, December. The lead in this issue is a War That Time Forgot tale, "The Dame and the Dinosaur" by Robert Kanigher, Joe Staton and Jerry Ordway. Also included are: "Second Skin" by Robert Kanigher and Ruben Yandoc; "Savage Gods Remain" by Kanigher and Ric Estrada; and "The Dead Always Wait" by Kanigher, Mark Bright and Gerry Talaoc. Joe Kubert did the cover. [9/10]

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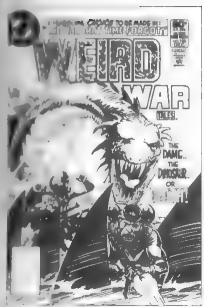
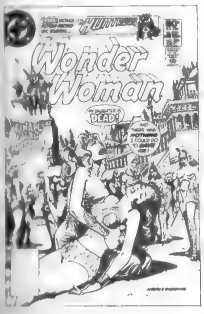


WONDER WOMAN No. 286, December. "Be Wonder Woman and Die" is by Robert Kanigher, Jose Delbo and Dave Hunt. Also, The Huntress stars in "Mayhem's The Name" by Paul Levitz, Joe Staton and Bob Smith. Ross Andru and Dick Giordano did the cover. [9/10]

ACTION COMICS No. 526, December. "The Man Who Murdered Metropolis" is by Marv Wolfman, Joe Staton and Frank McLaughlin. Superman continues to battle Neutron, the Living Bomb. And Air Wave stars again in "Air Wave Tunes In" by Bob Rozakis, Alex Saviuk and Vince Colletta. Ross Andru and Dick Giordano did the cover. [9/24]

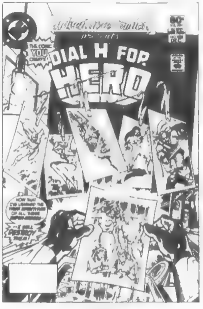


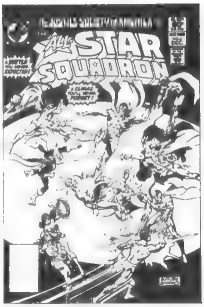
ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO No. 488, December. "J, As In Jinx and Jeopardy" is by Bob Rozakis, Carmine Infantino and Dennis Jensen, and "Tender Terror" is by George Kashdan, Trevor Von Eeden and Larry Mahlstedt. Ross Andru and Dick Giordano did the cover. [9/24]

ALL-STAR SQUADRON No. 4, December. "Day of the Dragon Lord" is by Roy Thomas, Rich Buckler and Jerry Ordway. The All-Star Squadron finds, then battles with, the Justice Society members. Buckler and Dick Giordano did the cover. [9/24]

BATMAN VS. THE INCREDIBLE HULK [DC SPECIAL SERIES No. 27], December. "The Monster and the Madman" is by Len Wein, Jose Luis Garcia-Lopez and Dick Giordano. Batman is thrown against the Hulk in a plot by The Joker and the Shaper of Worlds, then battle together against Two-Face, The Leader, The Scarecrow, The Rhino, Killer Moth, and The Abomination. Garcia Lopez did the cover. [9/24]

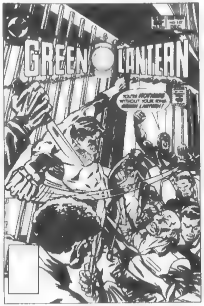
THE BRAVE AND THE BOLD No. 181, December. "Time, See What's Become of Me..." by Alan Brennert and Jim Aparo (with title from Paul Simon).





Batman teams up with The Hawk and the Dove. Also, Nemesis appears in "Heartbreak" by Cary Burkett and Dan Spiegle. Jim Aparo did the cover. [9/24]

DETECTIVE COMICS No. 509, December. "Nine Lives Has the Cat" is by Gerry Conway, Don Newton and Dan Adkins. One may infer from the title that Catwoman is featured. Batgirl, meanwhile, investigates "The Fires of Destruction" by Cary Burkett, Jose Delbo and Joe Gtella. Jim Aparo did the cover. [9/24]

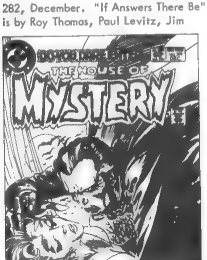


GREEN LANTERN No. 147, December. "Prison Peril" is by Marv Wolfman, Joe Staton and Mike DeCarlo. The Black Hand returns. Also, Adam Strange makes his final GL appearance in "Peril From the Past" by Laurie Sutton, Carmine Infantino and Larry Mahlstedt. Joe Staton did the cover. [9/24]

HOUSE OF MYSTERY No. 299, December. The lead is an I, Vampire story called "The Sun Also Burns" by Bruce Jones and Tom Sutton. Also

included are "Think Like a Tiger" by Dan Mishkin, Gary Cohn and Andy Mastucenio and "Just Like Clockwork" by Joey Cavalieri and Ric Estrada. Joe Kubert did the cover. [9/24]

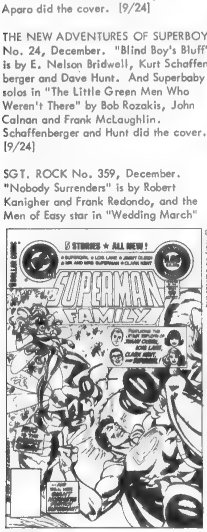
THE LEGION OF SUPER-HEROES No. 282, December. "If Answers There Be" is by Roy Thomas, Paul Levitz, Jim



Janes and Bruce Patterson. If answers there be, we've not been told, so we can't describe the issue's story. Jim Aparo did the cover. [9/24]

THE NEW ADVENTURES OF SUPERBOY No. 24, December. "Blind Boy's Bluff" is by E. Nelson Bridwell, Kurt Schaffenberger and Dave Hunt. And Superbaby solos in "The Little Green Men Who Weren't There" by Bob Rozakis, John Calnan and Frank McLaughlin. Schaffenberger and Hunt did the cover. [9/24]

SGT. ROCK No. 359, December. "Nobody Surrenders" is by Robert Kanigher and Frank Redondo, and the Men of Easy star in "Wedding March"



by Kanigher and Tom Mandrake. Other stories are "Trade-Off" by Bill Kelley and Ron Randall; "Blind Faith" by Duursema; and a Battle Album of "Dresden" by Kelley and Tom Veitch. Joe Kubert did the cover. [9/24]

THE SUPERMAN FAMILY No. 213, December. Supergirl appears in "Bad Day With Black Rock" by Martin Pasko, Winslow Mortimer and Vince Colletta; Mr. and Mrs. Superman star in "Queen of the Insect World" by E. Nelson Bridwell, Irv Novick and Colletta; Clark Kent is featured (twice) in "Superman Interviews Clark Kent" by Bob Rozakis, John Calnan and Jim Janes; Lois Lane stars in a story called "Watson, Watson Everywhere And Not a Holmes In Sight" by Paul Levitz, Bob Oksner and Colletta; and Jimmy Olsen appears in "Confucius Say, 'He Who Rekindle Old Flame is Bound to Get Burned'" by Pasko, Jose Delbo and Frank McLaughlin. Ross Andru and Dick Giordano did the cover. [9/24]

THE UNEXPECTED No. 217, December. This one includes: "Weird Sisters Missing" by Robin Snyder, Howard Bender and Rodin Rodriguez; "Dear Senator" by Sheldon Mayer; "Fiends in Fedoras" by Dan Mishkin, Gary Cohn and Dan Spiegle; "Snow Woman" by Tom Sciacca and Fred Carrillo; and "Bride of the Non-Man" by Arnold Drake, George Perez and Vic Catan. Ernie Colon and Dick Giordano did the cover. [9/24]

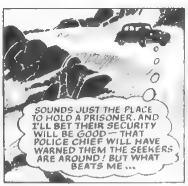
UNKNOWN SOLDIER No. 258, December. "His Eye Is On The Sparrow" is by Bob Haney, Dick Ayers and Gerry Talaoc. Plus, Capt. Storm in "PT 109 is Missing" by Robert Kanigher, Adrian Gozales and Sam Grainger; and "Swan Song" by Steve Mitchell and Dan Spiegle. Joe Kubert did the cover. [9/24]

WARLORD No. 52, Decembe
In The U.S.S.R." is by Mike
and Rodin Rodriguez. Grell'
issue as artist. And Dragonsv
origin tale, part II is continu
Paul Levitz and Tom Yeates.
did the cover. [9/24]

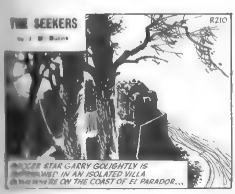
WORLD'S FINEST COMICS
December. Superman and Ba
in "Greater Love Hath No M
Cary Burkett, Adrian Gonzal
Frank McLaughlin. Batman
self when he gives himself su
to save Superman from Weap
ter. Plus, Zatanna begins h
monthly series with "The Son
Shrieker Sang" by Gerry Cor
Gene Colan and Bob Smith;
Captain Marvel stars in "Sile
Please" by E. Nelson Bridwe
Newton and Dan Adkins; "G
The Wings" by Bob Rozakis,
viuk and Rodin Rodriguez sto
man; and Green Arrow appe
"The Archer -- Or The Man
Mike Barr, Trevor Von Eede
Larry Mahlstedt. Ross Andru
Dick Giordano did the cove

THE SEEKERS
by John Burns

THE TWO ENGLISH WOMEN WHO WERE SENTENCED... YOU'LL SEE THEY GET GOOD TREATMENT?
BE ASSURED, SENOR! THEY ARE BOTH YOUR WOMEN?... QUEL HOMBRE!


SOUNDS JUST THE PLACE TO HOLD A PRISONER, AND I'LL BET THEIR SECURITY WILL BE GOOD— THAT POLICE CHIEF WILL HAVE WARNED THEM THE SEEKERS ARE AROUND! BUT WHAT BEATS ME...

...IS JUST WHY THEY'RE HOLDING GOLIGHTLY! RANSOM?— REVENGE? FOOTBALL FANATICS, CRAZY AT LOSING THE GOLD CUP— AND GOLIGHTLY'S THE MAN TO BLAME! POOR DEVIL— HOPE HE'S STILL ALIVE!



THE SEEKERS
by J. M. Burns
R212
HAND OVER YOUR PISTOL—VERY SLOWLY, VERY CAREFULLY!
JUST AS YOU SAY, HERE...
AND OP TO OPE WIND

THE SEEKERS
by J. M. Burns
R213
DIOS! SOUND THE ALARMS!
GUARDS OUTSIDE...
AUCCCH!
...AND INSIDE! THAT WAS A LUCKY HIT!
KEEP MOVING, FAST! HIT 'EM BEFORE THEY HAVE TIME TO THINK! AND PRAY I CAN FIND GOLIGHTLY IN A HURRY!

THE SEEKERS
by J. M. Burns
ANYBODY MOVES, I'LL... HELL'S TEETH!
R214
YOU... YOU'RE...GABBY GOLIGHTLY!
THAT'S RIGHT, MATE! 'SPECT YOU'VE SEEN ME PICTURE IN THE PAPERS OFTEN ENOUGH... MUST BE QUITE A THRILL MEETING ME...
STILL I M USED TO ME FANS BUSTING IN! 'AVE A SEAT ALONG-SIDE CONNIE THERE — I PREFER BLONDE CHICKS MESELF!

THE SEEKERS
by J. M. Burns
R215
'AVE A CIGAR! LIGHT ? I DON'T SMOKE WHEN I'M IN TRAININ', O' COURSE!
YOU... YOU'RE SUPPOSED TO BE A PRISONER... KIDNAPPED... WITH THE GOLD CUP! I CAME TO RESCUE YOU!
RESCUE ? DON'T TELL ME THAT SQUARE-FADED BERK ERNIE ENTWHISTLE PUT YOU UP TO IT!
MISTER ENTWHISTLE — MY CLIENT — INSTRUCTED ME TO... FR... RESCUE YOU AND THE GOLD CUP AS FOR HIS WIFE...
WELL, MATE, BEFORE ME BODYGUARDS LOSE YOU OUT, HERE'S A MESSAGE FOR OLD ERNIE: 'HE'S BEEN THE LAST OF THE CUP I WON FOR 'IS CRUMMY TEAM — AND THE LAST OF ME ! AS FOR MRS. E — YOU CAN 'AVE 'ER FOR YOUR TROUBLE!'

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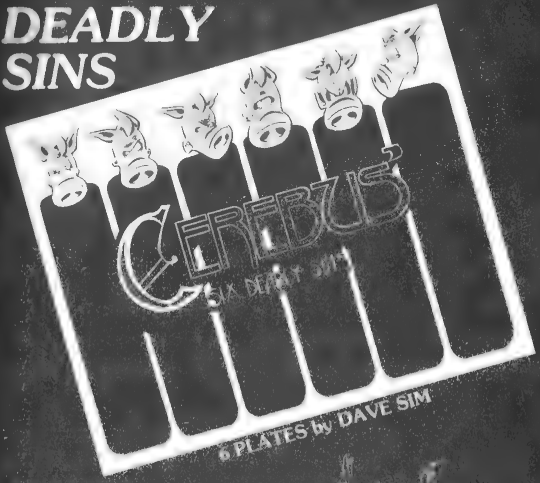

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PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
...BE TELLING ME, MR. FREEMANTLE, THAT ON THE NIGHT OF THE FEEDING TOM WAS SEEN WITH MR. RIDGER IN THE SCHOOL GROUNDS? ARE YOU CERTAIN?

YES... I WAS TAKING THE DOG FOR A WALK WHEN I SAW THIS FELLOW HURRYING AWAY FROM THE SCHOOL TOWARDS THE MAIN GATES
BUT PHILIP WAS ABROAD AT THE TIME!
HE'LL BE HERE WITHIN AN HOUR OR TWO. I'LL SEE THAT YOU GET A CHANCE TO HAVE A GOOD LOOK AT HIM, MR. FREEMANTLE

PAUL TEMPLE
by FRANCIS DURBRIDGE
...NEPHEW HAS ALWAYS ...LED ME, MR. TEMPLE. WHEN I FIRST MET MISS FARSON I'M SURE SHE TOLD ME SHE HAD AN ONLY CHILD
AND ONLY CHILDREN DON'T HAVE NEPHEWS EH, MRS. FREEMANTLE?

VERY ODD, THAT, TEMPLE. NOW WE HAVE TWO PEOPLE WHO THOUGHT THEY SAW RIDGER THAT NIGHT
BUT THEY ARE BOTH GOING ON A MERE PHOTOGRAPH

MESSAGE FROM MR. PHILIP RIDGER. HIS PLANE FROM MAJORCA HAS BEEN DELAYED. HE WON'T BE HERE UNTIL TOMORROW. AND MR. CARRICK, MISS FARSON-BYRNE'S SOLICITOR, IS HERE TO SEE YOU
AH, YES... THE WILL.

PAUL TEMPLE
by FRANCIS DURBRIDGE
SUPERINTENDENT GARROW? I'M SIDNEY CARRICK, MISS FARSON-BYRNE'S SOLICITOR
GOOD. YOU'VE BROUGHT THE WILL WITH YOU, I HOPE...

PAUL TEMPLE
by FRANCIS DURBRIDGE
NEXT MORNING STEVE REPORTS THE RESULT OF HER INQUIRIES ON PHILIP RIDGER...
I'D DISCOVERED THAT MUCH STEVE
I THINK I GOT WHAT YOU WANTED AT SOMERSET HOUSE... MONICA FARSON-BYRNE WAS AN ONLY CHILD—THEREFORE NO NEPHEW!
52

BUT I BET YOU DIDN'T KNOW SHE HAD AN ILLEGITIMATE CHILD WHEN SHE WAS 18 — IN 1929! FATHER NOT STATED. SON CHRISTENED PHILIP
OH, NICE WORK, STEVE... THE PLOT THICKENS LIKE SUNDAY GRAVY!

MR. TEMPLE... PHILIP RIDGER HAS TURNED UP. SUPT. GARROW THOUGHT YOU MIGHT LIKE TO BE PRESENT AT THE INTERVIEW
I WOULDN'T MISS IT, SGT WELLS!

PAUL TEMPLE
by FRANCIS DURBRIDGE
PHILIP RIDGER IS QUIZZED BY DET. SUPT. GARROW...
OH INDEED?
SORRY TO HAVE INTERRUPTED YOUR HOLIDAY, MR. RIDGER, BUT— APART FROM YOUR AUNT'S TRAGIC DEATH— WE ARE INVESTIGATING A PEEPING TOM INCIDENT AT THE SCHOOL LAST WEEK...
53
YES— ON THURSDAY, TWO PEOPLE SAW THE INTRUDER. BOTH SEEM TO THINK IT WAS YOU!
BUT THAT'S IMPOSSIBLE! I WAS IN MAJORCA...
WERE YOU, MR. RID
THEN WHY IS IT T
HAVE FAILED TO T
ANYBODY OF YOU
FLYING TO OR FR
MAJORCA ON TH
APPROPRIATE DA

PAUL TEMPLE
by FRANCIS DURBRIDGE
BUT I CAN PROVE I WAS IN MAJORCA: I SENT MY AUNT POSTCARDS... AND I CABLED YOU...
WE FOUND THE POSTCARDS— BUT ANYBODY CAN HAVE POST-CARDS SENT ON OR CABLES TRANSMITTED BY A THIRD PARTY MR. RIDGER. I MAY I SEE YOUR PASSPORT?
54
I-I'M AFRAID I HAVEN'T GOT IT ON ME...
BUT I THOUGHT YOU CAME STRAIGHT FROM THE AIRPORT? TELL ME— IF YOU HAD YOUR PASSPORT, WOULD IT HAVE THE IMPRINT OF THE SPANISH IMMIGRATION AUTHORITIES?
ALL RIGHT SUPERINTEN
I WASN'T IN MAJOR
AND I DID GET A FRIEN
POST THE CARDS FOR M
REPLY TO YOUR CABLE
HOTEL... WHERE
I WASN T...

PAUL TEMPLE
by FRANCIS DURBRIDGE
DO YOU THINK I MIGHT PUT A QUESTION, SUPER?
VERY IRREGULAR BUT I SUPPOSE... IF IT'S IMPORTANT
55
MR. RIDGER— YOU ARE NOT THE NEPHEW OF THE LATE MISS FARSON-BYRNE. YOU ARE HER ILLEGITIMATE SON.
WHAT'S THIS TEMPLE?
OH LORD. HOW DID YOU FIND THAT OUT?
IT WASN'T DIFF
FURTHER. I SUG
LAST THURSDAY
TRIED TO BREA
SCHOOL TO SEE
MOTHER—PRIV
OBJECT. BLACK

PAUL TEMPLE
by FRANCIS DURBRIDGE
BLACKMA... NO. BUT I ADMIT TRYING TO CLIMB INTO THE SCHOOL TO SEE MY— MY MOTHER. SHE HAD REFUSED TO TALK TO ME
56
I FOUND MYSELF LOOKING INTO THE FACE OF SOME WRETCHED GIRL IN A DORMITORY. SHE WAS GOING TO SCREAM! I'M SURE SO I DROPPED OUT OF THE TREE AND MADE FOR THE BACK GATE SO THAT I WOULDN'T BE SEEN
HAD YOU QUARRELLED WITH YOUR MOTHER?
WELL, SH
OFF MY A
AND THRI
TO EXCL
FROM HE
I DIDN'

SUPERMAN by Siegel & Shuster

SAVORY, SUCCULENT AND DELICIOUS, EVEN IF I DID PREPARE IT MYSELF!
EATING A PLATE! YOU CAN'T DIGEST THAT, YOU HALF-WIT!
I KNOW. JUST THE THING!
THIS WILL SURE LINE— MAYBE!
?
MAYBE I'M DAFFY TOO, BUT IT'S WONDERFUL!
WONDERFUL!! WHY—IT'S THE CULINARY SENSATION OF THE CENTURY! WE'LL MAKE THE TRITIS CHOP HOUSE A NATIONAL BYWORD!

THE CHEF IS THE PROTEGE OF THE TWO WOMEN WHO WON THE DAILY PLANET RECIPE CONTEST! SO WHITE SENT ME TO COVER THE OPENING.
GREAT SCOTT! THEN THIS MENU MUST BE ON THE LEVEL!
AND BELIEVE IT OR NOT, CLARK, THE FOOD WAS DELICIOUS! ABSOLUTELY OUT OF THIS WORLD!
I'M SURE IT WAS OUT OF THIS WORLD!
THIS MENU ISN'T JUST A CUTE IDEA! YOU REALLY ATE THE STUFF, BECAUSE THAT NEW CHEF IS NONE OTHER THAN THAT FOURTH DIMENSIONAL PLAGUE, MR. MXYZPTLK!

SAVE YOUR CORNY HUMOR! TRYING TO MAKE ME THINK THAT WONDERFUL MEAL WAS REALLY MUD AND CROCKERY!
I'M SERIOUS!
WHY—IF THAT WERE SO—I WOULDN'T BE HERE TO TELL THE TALE, WHAT AN IDEA!
JUST THE SAME, REMEMBER THAT MR. MXYZPTLK IS PERFECTLY CAPABLE OF A STUNT LIKE THAT.
REPORTER CLARK KENT SLIPS AWAY TO AN UNUSED STOREROOM AND UNDERGOES A STARTLING TRANSFORMATION...
MAYBE. IT'S SAFE FOR MXYZPTLK TO FEED PEOPLE PORCELAIN, TABLECLOTHS AND CUFF-LINKS, BUT—
—IT'S UP TO SUPERMAN TO FIND OUT!

IN ALL MY EXPERIENCE AS A BOARD OF HEALTH INSPECTOR, I NEVER RAN UP AGAINST ANYTHING LIKE THIS!
NATURALLY, I— MR. MXYZPTLK— AM WITHOUT EQUAL IN CULINARY TALENT.
I DON'T UNDERSTAND IT, BUT THESE PLATES, CUFF-BUTTONS—EVEN MUD—THE WAY YOU FIX 'EM, THEY'RE ALL GOOD TO EAT, AND OUR LABORATORY ANALYSES SHOW NOTHING HARMFUL...
BUT ALL THIS STUFF YOU USE—IS IT CLEAN? IS IT SANITARY? THAT'S VERY IMPORTANT, YOU KNOW.
I ASSURE YOU—EVEN OUR MUD IS CLEAN. I WASH IT MYSELF!
HEY, MXYZPTLK—I GOT ANOTHER LOAD OF EDIBLE JUNK FOR YOU, INCLUDING TWO OLD BED SPRINGS AN' A MATTRESS.
JUNK! THAT'S GOING TOO FAR!

NOW LOOK HERE-FEEDING FOLKS PLATES AND MUD IS QUEER ENOUGH, BUT GETTING YOUR SUPPLIES FROM A JUNK DEALER--IT'S INSANITARY! IT'S UNHEALTHY! AS BOARD OF HEALTH INSPECTOR, I CAN'T PERMIT IT!
I'M AFRAID I'LL HAVE TO REVOKE YOUR RESTAURANT LICENSE!
MY FAT FRIEND-- DID YOU KNOW THAT 8 GOOD CHEFS ARE VERY TEMPERAMENTAL? DID YOU KNOW THEY DON'T LIKE BEING TOLD HOW TO RUN THEIR KITCHENS?
WHAT YOU NEED, FRIEND, IS A NEW PERSPECTIVE! MAYBE YOU'LL SEE THINGS DIFFERENTLY!

AND IF YOU EVER COME BACK AGAIN- I'LL MAKE SOUP OUT OF YOU!
HA-HA! I MUST HAVE SCARED ABOUT TWENTY POUNDS OFF THAT NOSY BOARD OF HEALTH INSPECTOR. THE IDEA-- THREATENING TO REVOKE MY RESTAURANT LICENSE!
IF MXYZTPLK IS FEEDING FOLKS M CROCKERY, THEY SEEM TO LIKE IT. LINE! JUST THE MUST MAKE SU GAFE!
RESTAURAN

HELP!
EASY THERE, OLD MAN! WHO'S BOTHERING YOU?
SUPERMAN! JUST THE GUY I NEED! THAT CRAZY CHEF HE THREATENED ME! THREW ME OUT! TOLD ME TO MIND MY OWN BUSINESS! ME! A HEALTH INSPECTOR!
GO!
LET'S GO BACK IN AND GET 'EM!
THAT'S HIM! AND HE SAID HE'D MAKE SOUP OUT OF ME!
HELLO, SUPER! DON'T YOU THINK A CHUBBY HEALTH INSPECTOR WOULD MAKE A NICE SOUP?
I DON'T KN THAT, BUT TO ME THA STAY OUT OF YOU'RE T MXYZTP

JUST BECAUSE A BOARD OF HEALTH INSPECTOR QUESTIONS YOUR FEEDING FOLKS MATTRESSES AND BEDSPRINGS, YOU CAN'T THROW HIM OUT. HE REPRESENTS THE LAW!
SUPER-- I'M MY OWN LAW!
MUD
I WON'T HAVE THOSE HEALTH INSPECTORS CLUTTERING MY KITCHEN! AND THAT GOES FOR YOU TOO, BEAT IT!
SO YOU WANT TO BE SHIPPED BACK TO THE FOURTH DIMENSION, EH, MXYZTPLK?
MUD
UNLESS I SAY MXYZTPLK BACKWARD I CAN'T BE SENT BACK, AND JUST TRY TO MAKE ME SAY IT!
SO--HERE'S MUD IN YOUR EYE!
MUD

ST Pocket Checklist

September 1981

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- ☐ WORLD'S FINEST COMICS #274
- ☐ HEAVY METAL #5 [V5#7]
- ☐ NATIONAL LAMPOON #139 [V12#39]
- ☐ CAPTAIN VICTORY #2
- ☐ STARSLAYER #1 [Delayed]
- ☐ THE AMAZING SPIDER-MAN #223
- ☐ THE AMAZING SPIDER-MAN ANNUAL #15
- ☐ THE AVENGERS #214
- ☐ CAPTAIN AMERICA #264
- ☐ CONAN THE BARBARIAN #129
- ☐ CRAZY MAGAZINE #80
- ☐ DAREDEVIL #177
- ☐ DAZZLER #10
- ☐ THE DEFENDERS #102
- ☐ DENNIS THE MENACE #2
- ☐ DOCTOR STRANGE #50
- ☐ FANTASTIC FOUR #237
- ☐ GHOST RIDER #63
- ☐ THE INCREDIBLE HULK #266
- ☐ IRON MAN #153
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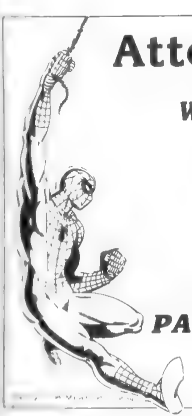
- ☐ KING CONAN #8
- ☐ MARVEL SUPER ACTION #38
- ☐ MARVEL SUPER-HEROES #104
- ☐ MARVEL TALES #134
- ☐ MARVEL TEAM-UP #112
- ☐ MARVEL TWO-IN-ONE #82
- ☐ MASTER OF KUNG FU #107
- ☐ MICRONAUTS #36
- ☐ MOON KNIGHT #14
- ☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #61
- ☐ POWER MAN AND IRON FIST #76
- ☐ ROM #25
- ☐ THE SAVAGE SHE-HULK #23
- ☐ THE SAVAGE SWORD OF CONAN #70
- ☐ SGT. FURY #167
- ☐ SPIDER-MAN AND HIS AMAZING FRIENDS
- ☐ SPIDER-WOMAN #41
- ☐ STARBURST #37
- ☐ STAR TREK #17
- ☐ STAR WARS #54
- ☐ THOR #314
- ☐ THE UNCANNY X-MEN #152
- ☐ WHAT IF? #30 [Spider-Man clone]



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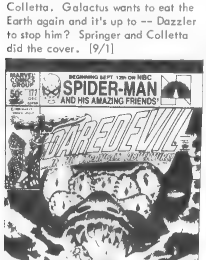
Marvel Coming Attractions 10

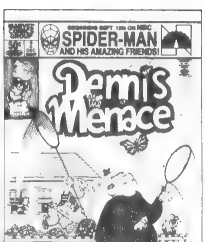
DAREDEVIL No. 177, December. "Where Angels Fear To Tread" is by Frank Miller and Klaus Janson. DD and his mentor, the man called Stick, struggle to keep DD from going over the edge. Miller and Janson did the cover. [9/1]

DAZZLER No. 10, December. "In The Darkness...A Light" is by Danny Fingeroth, Frank Springer and Vince Colletta. Galactus wants to eat the Earth again and it's up to -- Dazzler to stop him? Springer and Colletta did the cover. [9/1]



DENNIS THE MENACE No. 2, December. Fred Toole and the Ketcham Studio. [9/1]

KA-ZAR THE SAVAGE No. 9, December. "Toward Shadowed Places" is by Bruce Jones, Brent Anderson and Carlos Garzon. A giant griffin escapes



from its Atlantean base and attacks the Aerins. Anderson did the cover. [9/1]

KING CONAN No. 8, December. "A Queen Reclaimed" is by Roy Thomas, John Buscema and Ernie Chan. King Conan's quest for Zenobia comes to a conclusion. Buscema did the cover. [9/1]

MARVEL SUPER-HEROES No. 104, December. From INCREDIBLE HULK #156 comes "Holocaust at the Heart of the Atom" by Archie Goodwin, Herb Trimpe and Sal Trapani. Also: two pin-up pages by Roger Stern and Terry Austin, "Two-Gun Hulk" and "Hulk Horrendous." Herb Trimpe did the cover. [9/1]

MARVEL TWO-IN-ONE No. 82, December. "The Deadly Effects of Virus X" is by Tom DeFalco, Ron Wilson and Chic Stone. Exposed to the gas Virus X by agents of AIM, The Thing's fate is at the hands of Giant-Man and

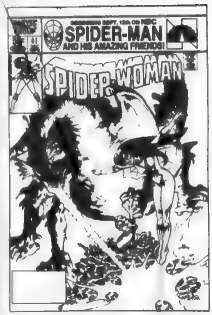
Captain America. Wilson and Sto
did the cover. [9/1]

SPIDER-WOMAN No. 41, Decem
"La Morte Jessica" is by Chris Cl
mont, Steve Leialoha and Bob Wie
The showdown with Morgan LeFey
supplemented by a secret from Jes
past. Leialoha did the cover. [9/

STARBURST No. 37, November.

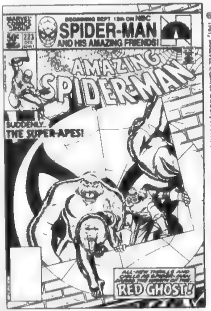
STAR TREK No. 17, December. "
Night's Dawn" is by Mike W. Bar
Ed Hannigan and Tom Palmer, and
Simons. Another Federation starsh
messes up a planet and the Enterpr
called in to clean things up. Wal
Simonson did the cover. [9/1]

THE AMAZING SPIDER-MAN No
December. "The Night of the Ap
by Denny O'Neil, J. Marc DeMa
John Romita Jr. and Frank Giacoi
Spidey takes on the Red Ghost and
group of super-apes. Romita Jr. a
Giacoia did the cover. [9/8]



CAPTAIN AMERICA No. 264, December. "Thunderhead" is by David Kraft, Mike Zeck and the Quickdraw Studio. Cap and The Falcon reunite to battle Nazis who have what appear to be X-Men in their custody. Zeck and John Beatty did the cover. [9/8]

CRAZY MAGAZINE No. 80, November. Parodies of THE GREATEST AMERICAN HERO and THE HOWLING are headlined; other features are "If They Were Alive Today" by Dick Codor (winner of the 1980 Charles Schulz cartooning award); "The Alien Guidebook" by Jim Owsley; "Behemoth Jack" by David Allikas and David Morris; Obnoxio by



Virgil Diamond and Alan Kupperberg; Aunt Nuke by Susan Bissett and Steve Smallwood; Teen Hulk by Jim Owsley, Marie Severin and John Tartaglione; and Kinetic Kids by Steve Mellor. Bob Larkin did the cover. [9/8]

DOCTOR STRANGE No. 50, December. "The Cat and the Cataclysm" is by Roger Stern, Marshall Rogers and Terry Austin. Clea and Morgana are kidnapped by Baron Mordo and taken through time; Sgt. Fury and the Howling Commandos guest-star. Rogers and Austin did the cover. [9/8]

GHOST RIDER No. 63, December. "If The Eyes Destroy Me" is by Michael Fleisher, Luke McDonnell and Sal Trapani. The Orb returns -- and he has his eye on Johnny Blaze. Bob Budiansky and Bob Wiacek did the cover. [9/8]

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MICRONAUTS No. 36, December. "Death Squad Assault" is by Bill Mantlo, Keith Giffen and Danny Bulanadi. The Micronauts return to Earth and end up battling the Death Squad on a suburban playground. Bob Layton did the cover. [9/8]

MOON KNIGHT No. 14, December. "Stained Glass Scarlet" is by Doug Moench and Bill Sienkiewicz. This

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one should be a surprise, 'cause we can't tell you what the plot is. Sienkiewicz did the cover. [9/8]

THE SAVAGE SHE-HULK No. 23, December. "The She-Hulk War" is by David Kraft, Mike Vosburg and Frank Springer. She-Hulk battles both Shade and someone called Torque. Vosburg and Terry Austin did the cover. [9/8]

THE SAVAGE SWORD OF CONAN No. 70, November. "Dweller in the Depths" is by Bruce Jones, John Buscema and Steve Mitchell. Conan tackles (1) millions of giant ants and their zombie slaves. Plus, an article on the new

CONAN movie. Earl Norem did the cover. [9/8]

THOR No. 314, December. "Death Cry of Drax the Destroyer" is by Doug Moench, Keith Pollard and Gene Day. Drax, former crony of Captain Marvel, battles Thor -- with Moondragon also showing up. Plus, a Tale of Asgard by Ralph Macchio, Pollard and Day. Pollard did the cover. [9/8]

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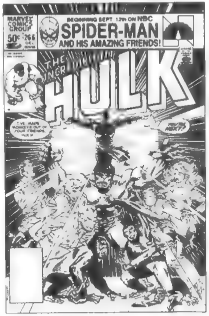
THE AVENGERS No. 214, December. "Angels Fallen, Three" is by Jim Shooter, Bob Hall and Dan Green. The new Avengers and The Angel take on the Ghost Rider -- while Yellowjacket's fever comes to a boil. Hall and Green did the cover. [9/15]

CONAN THE BARBARIAN No. 129, December. "The Creation Quest, Part II" is by J. Marc DeMatteis and Gil Kane. Conan's quest continues and Pau-Styss watches, waiting. Kane did the cover. [9/15]



THE INCREDIBLE HULK No. 266, December. "Devolution" is by Bill Mantlo and Sal Buscema. The High Evolutionary needs the Hulk to help him commit suicide. Al Milgrom did the cover. [9/15]

MARVEL TALES No. 134, December. "The Ghost That Haunted Octopus" is reprinted from AMAZING SPIDER-MAN #157 and is by Len Wein, Ross Andru and Mike Esposito. The back-up is the first DR. STRANGE story from

STRANGE TALES #110, "Dr. Strange, Master of Black Magic" by Stan Lee and Steve Ditko. John Romita did the cover. [9/15]

POWER MAN AND IRON FIST No. 76, December. "The Vampire Strikes Back" is by Mary Jo Duffy, Mark Bright and Ricardo Villamonte. This issue contains two stories, the second of which is called "Death Scream of War Hawk" and is by Chris Claremont, Mike Barr, Rudy Nebres and Villamonte. Larry Hama and Jack Abel did the cover. [9/15]

ROM No. 25, December. This 75¢ double-sized issue leads off with "Gladador" by Bill Mantlo, Sal Buscema and Joe Sinnott. When Rom returns to his home planet, the iron-fisted ruler turns out to be -- himself. Also, "Love Will Tear Us Apart" by Steven Grant, Greg LaRocque and Steve Mitchell. Al Milgrom did the cover. [9/15]

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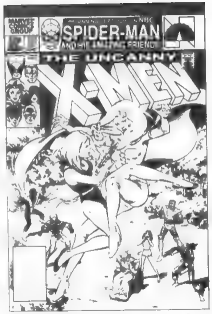

SPIDER-MAN AND HIS AMAZING FRIENDS No. 1, December. "Triumph of the Green Goblin" is by Tom DeFalco, Dan Spiegle and Vince Colletta. The new NBC cartoon is adapted into the Marvel universe; Spider-Man, Iceman and new heroine Fire-Star take on the Green Goblin. John Romita Jr. and Al Milgrom did the cover. [9/15]

THE UNCANNY X-MEN No. 152, December. "The Hellfire Gambit" is by Chris Claremont, Bob McLeod

and Joe Rubinstein. Storm's battle with the White Queen is coincident with the conclusion of the X-Men/Sentinels/Hellfire Club battle. McLeod did the cover. [9/15]

THE AMAZING SPIDER-MAN ANNUAL No. 15, December. "Spider-Man -- Threat or Menace?" is by Denny O'Neil, Frank Miller and Klaus Janson. The Punisher, Dr. Octopus and Spider-Man are all after the same thing in the Orient.

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Plus four villain pin-ups, three pages showing the relative strengths of Marvel characters, and a schematic of Peter's apartment. Miller and Janson did the cover. [9/22]

THE DEFENDERS No. 102, December. "Minigames" is by J. Marc DeMatteis, Don Perlin, Joe Sinnott, Sal Trapani, Jack Abel and Al Milgrom. Nighthawk's problem is revealed. Milgrom did the cover. [9/22]

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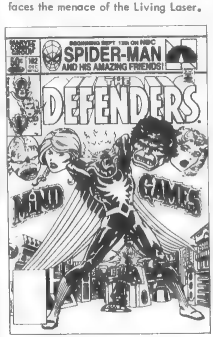
FANTASTIC FOUR No. 237, December. "The Eyes Have It" is by John Byrne. A nine-foot tall, blue-skinned female alien called Spinnerette, plus the secret of Frankie Ray are this issue's people in the spotlight. Byrne did the cover. [9/22]

IRON MAN No. 153, December. "Light Makes Might" is by David Michelinie, John Romita Jr. and Bob Layton. Iron Man once more faces the menace of the Living Laser.



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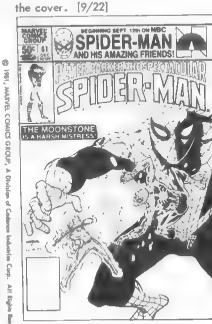
Romita Jr. and Layton did the cover. [9/22]

MARVEL SUPER ACTION No. 38, December. "Heroes For Hire" is by Roy Thomas, John Buscema and Tom Palmer, and appeared originally in AVENGERS #77. Buscema and Palmer did the cover. [9/22]

MARVEL TEAM-UP No. 112, December. "King Comes Riding" is by J. Marc DeMatteis, Herb Trimpe and Mike Esposito. Spider-Man enlists Dr. Strange to take him to the age of King Kull to save his own life. Marie Severin and Terry Austin did the cover. [9/22]



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MASTER OF KUNG FU No. 107, December. "Painless Result of Having Lived" is by Doug Moench and Gene Day and Armando Gil. Shang-Chi battles a master assassin in the Roman Colosseum. Day did the cover. [9/22]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 61, December. "Moonstone Is a Harsh Mistress" is by Bill Mantlo, Ed Hannigan and Jim Mooney. Spider-Man takes on the devices of the deadly Moonstone. Hannigan and Joe Rubinstein did the cover. [9/22]

SGT. FURY No. 167, December. The last issue of the long-running war comic ends much the same as it began -- with "Sgt. Fury and His

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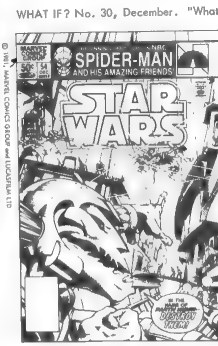
Howling Commandos" by Stan Lee, Jack Kirby and Dick Ayers. Kirby and Sol Brodsky did the cover. [9/22]

STAR WARS No. 54, December. "Starfire Rising" is by Chris Claremont, Carmine Infantino, Walt Simonson, Frank Giacoia and Al Milgrom plus Tom Palmer. Part two of the Alderaan story is featured. Simonson did the cover. [9/22]

WHAT IF? No. 30, December. "What



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If Spider-Man's Clone Had Lived" is by Bill Flanagan, Rich Buckler, Jim Mooney and Pablo Marcos. Also, Tales of the Inhumans Part II by Peter Gillis, Ron Wilson and Joe Sinnott. Bob Layton did the cover. [9/22]

Collecting Comics

JIM VADEBONCOEUR, JR., 3809 Laguna Avenue, Palo Alto, CA 94306: I can't tell you how pleased and grateful I was to see the installment of COLLECTING COMICS in TCR #192. I don't know what kind of response you'll get from it, but you've at least prompted me to respond, something I seldom do anymore. But that's how impressed I am. I've always felt that some mass-circulated fanzine should devote some of its space to a truly important endeavor such as the documentation of this medium we profess to love so much. I am grateful that you are willing to devote space in such a commercially viable product such as TCR to OUR version of what collecting comics is about. Thanks.

I'd like to express some thoughts for publication in the column (you never mention if you're going to excerpt from letters or print them entirely -- either way suits me) if I may.

I hope the readers of the column in TCR #192 appreciate the time, money and love that were spent to accumulate the comics needed to research in enough depth (more time) to glean the bits of information needed to piece together the data to make the conclusions and ask the questions presented there. This is the purest of research. There aren't any books on the subject, no matter what the claims of the PRICE GUIDE. You have to sit for hours poring over comics at conventions, at other collector's homes, in ads, anywhere you can find them. You jot down notes, make lists, order comics -- all in the hope of making some sense out of them later in grueling sessions with index cards, graphs, charts and more notes. The questions raised last issue were the product of years of effort. Don't ignore them. And don't ignore the questions to be raised in future columns. Collectively, we have answers. They are seldom obvious to us as individuals, mainly because individually we don't even know what questions to ask. But an hour or so by each of us could add one more piece to the total picture puzzle of the history of comics. Spend the hour.

Most of us used to (and some, I'm sure, still do) imagine a title of a comic as beginning with #1 and running casually until the public taste or the publishers' money run out. As witnessed in the column in #192, this is far from the truth. Charlton and Atlas were the primary offenders (but certainly not the only ones) in the game of change a title to cheat the post office. Sometimes they got caught (Atlas more often than Charlton, it seems) and were forced to obtain another second class permit and renumber. ALL WINNERS COMICS ran from #1 to #19, changed to ALL TEEN COMICS at #20, to TEEN at #21, and ran successfully to #35. Then a not-so-subtle title change was attempted with JOURNEY INTO UNKNOWN WORLDS #36. Two issues later, with #38, the Post Office got wise and forced Atlas to get a new permit for the new title and so JOURNEY INTO UNKNOWN WORLDS Volume 2 #4 appeared the next month. The successive dates and the continuation of publishing companies (Atlas used over 64 different ones) allowed this tracing to be discovered.

Now not all publishers used different companies in their indicia, and not all transitions took place within a month or two. Mike mentions lapses in continuity of titles that are seldom accounted for in the PRICE GUIDE info. Some titles actually spun off new titles during these lapses, then resumed later with what appears to be the next sequential issue of that title. HUMAN TORCH was cancelled in 1944 with issue #15. #16 was called ANIMATED FUNNY COMIC TUNES. It was published by the same publishing company (the Marvel-Atlas line used many different subsidiary names for their company), and followed in quarterly sequence the HUMAN TORCH schedule. But six months after the cancellation, they decided to revive the Torch. So they logically issued HUMAN TORCH #16, which came out in Fall of 1944, exactly on quarterly schedule with FUNNY TUNES (another name change) #17. Two comics with similar number sequences, apparently totally unrelated, but both from the same parent. If this fact hadn't been unearthed, you can bet you'd still see a listing for ANIMATED FUNNY COMIC TUNES #1-15 in the GUIDE, just as we DO see listings for non-existant Charltons as Mike pointed out.

One belief I've long shared with Mike is that there is a logical answer to all of these anomalies. I'd like to keep believing that, but unless some of you out there can answer some of my questions, I may have to give it up. Some things just don't seem to fit into the puzzle no matter how hard I work at manipulating them. For instance:

ATLAS QUESTIONS:

BEST WESTERN was a western title which began with #58 (6/49) published by IPC (Interstate Publishing Corp.). I've yet to find an origin for that numbering system. The PRICE GUIDE speculates on TERRY-TOONS, a title which Atlas stopped printing in 1947 with #59. [illegible] was published by TCI (Timely Comics Inc.). Does anyone know of any Timely Atlas comics which had issue numbers in the 56-57 range in mid-1949?

BLAZE THE WONDER COLLIE began with #2 published by SePI (Select Publications, Inc.) in 10/49. The GUIDE speculates that #1 was MY LOVE #1 But MY LOVE was published by CDI (Classic Detective Stories, Inc.) in 7/49. The dates are right, but the companies aren't. Also, MY LOVE had an issue #3 in 1/50 (albeit put out by CDS (Current Detective Stories, Inc.) and BLAZE also had an issue #3 in 2/50 (still SePI). Finding a one-shot title put out by Atlas in/around 7/49 and published by CDI would solve the mystery. Also, finding issue #2 of MY LOVE might answer some questions. Anyone?

AMAZING DETECTIVE CASES began with #3 (11/50), published by CCC (Comic Combine Corp.) The GUIDE speculates SUSPENSE as an origin, but that title progressed to #5 by 11/50 and was published by SePI (Select Publications, Inc.) during that time. Do issues #1 and #2 exist? What other Atlas title ends with #2 in 7-10/50? Help?

BLACKSTONE THE MAGICIAN began with #2, 5/48 (CnPC - Cornell Publishing Corp.). What was #1?

HEDY DE VINE began with #22, 8/47 and was published by RCM (Red Circle Magazine, Inc.). The GUIDE speculates USA COMICS as the parent sequence, but USA ceased with #17 in Fall of 1945 and was put out by USA Publications Inc. That's an awfully wild stab as I see it. Has anyone out there any Timely comic put out by RCM in mid '47 with an issue #21?

On a different subject, has anyone ever seen a copy of Avon's JESSE JAMES numbered #11-14? All that info on that title in the GUIDE came from me. I've yet to see anyone add to it by clarifying the contents of those issues. Nor have I ever seen an issue advertised. Not once in 17 years of collecting have any one of those issues turned up anywhere I or my eyes have been. If you've got one speak up please.

I don't have any answers to your questions, Mike, but I do have a bit of supportive info you might be able to use. I have Charlton's BILLY THE KID #12 (6/58) with an ownership statement which doesn't mention any other title. If #8 was still MASKED RAIDER and all four issues published during that reporting period were under the BILLY THE KID title, would you lose the ownership statement too?

Turns out I can solve one of your mysteries. As is suggested in the PRICE GUIDE, THIS IS SUSPENSE is indeed derived from STRANGE SUSPENSE STORIES (ownership statement

in TIS #24) and that STRANGE SUSPENSE STORIES #22 (11/54) does exist. So #23 (2/55) is the first issue of THIS IS SUSPENSE.

And another interesting bit of info. It's NATURE BOY that was originally DANNY BLAZE (ownership statement in NB #4), not FIGHTIN' AIR FORCE. Surprise, surprise.

[As you well know, Jim, it was your work on the Atlas title sequencing in the mid-'70s which inspired me to attempt to try to figure out Charlton's own brand of craziness. It took me this long simply to get a sample issue or two of the many '50s titles just to get a feeling for the dating patterns (mostly quarterly, and rarely on any regular basis even at that), the actual dates of many odd titles (which the GUIDE never included) and also the aid of Dan Stevenson from APA-I. He is cross-indexing the GUIDE by company, and weeding out errors and date puzzles, and it was he who went to the trouble of placing all the date information on grids for me to add to and figure out all the unsolved title changes.

Since we've both gone through this particular endeavor, I think you know what the feeling is when you've figured one of these puzzles out -- you want to show it to someone, but there's no one within listening range who understands or cares about what you've accomplished. It's sort of like all those detectives on TV who save the world and nobody's left who knows they did it. Since I crave positive reinforcement, I published the info, and got it.

I had to look back to PRICE GUIDE #7 to see if I personally had been responsible for suggesting that the erroneously-listed titles had become the books you list above. Except for HEDY-USA, none began in #7 (the only issue I specifically made corrections in, not to mention realphabetizing the book by letter instead of word order). I do recall that I thought that TERRY-TOONS was the only Marvel of the '40s anywhere near to BEST WESTERN's numbering -- but as you say, there's a two-year gap, which renders the mailing deposit expired before the title change.

The only other explanation I can offer (for BEST WESTERN, that is) is that Marvel pulled a fast one heretofore unequalled: Martin Goodman was also publishing pulp magazines at the time, many of which had titles which were later used as comic book titles (MARVEL TALES, MYSTERY TALES, et al.). I know for a fact that there was a BEST WESTERN pulp magazine around circa 1942. Could it be possible that it lasted until 1949 and the numbering was continued as a comic book? (The pulps were numbered by volumes, unfortunately, so unless we could track them all down, it would be almost impossible to figure out if there had been 57 issues published. The biggest problem seems to be that nobody collected BEST WESTERN, as I've yet to see a pulp dealer advertise or display any at a convention. The Marvel pulps DID, however, list the other titles in the line in each issue, so perhaps if a 1949 Marvel pulp could be found...?)

The fact that STRANGE SUSPENSE STORIES became THIS IS SUSPENSE with #23 means that there is a gap in the former title's run too -- which could explain some other title change bit that I'll have to investigate. The fact that the BILLY THE KID statement doesn't say MASKED RAIDER only means that #9 (the issue being referred to in the statement) was BILLY THE KID. In cases where the comic's run after changing was longer than three issues, chances aren't good that the Statement of Ownership will do any good. I acquired some issues of SPEED DEMONS just to trace its predecessor, and discovered that it had changed title before the time of filing -- meaning we may never know exactly what that one began as.

Now that I know that NATURE BOY was originally DANNY BLAZE (a logical change, I suppose), it's possible that SHERLOCK HOLMES became FIGHTIN' AIR FORCE (an illogical change). MT]

IRENE VARTANOFF, DC Comics:
Re: COLLECTING COMICS column:

1) Please spell non-existent correctly.

2) FALLING IN LOVE #143 does exist. I own a copy. SECRET HEARTS #154 probably does not. My recollection at the time #153 came out was that it was the last issue. More to the point, DC has no film on #154, a better indication that it was not printed than not having a copy in the library.

3) The Overstreet PRICE GUIDE is unaware of some comics that DO exist, as well. While in charge of the Marvel warehouse, I found copies of comics not listed by Overstreet. Probably these were last issues of titles which received extremely limited distribution. After thinking it over, I couldn't see a tremendous point in spoiling the lives of people who proudly believed they HAD complete Marvel collections by telling them they were missing some. Maybe some collectors have quietly discovered a copy here or there and decided, as I did, to let well enough alone.

[Thanks for pointing out my misspelling. It shall not happen again, if I can help it (and I can).

I consider anything DC doesn't have a copy of in some form or another that was published in the past 43 years to be non-existent. So SECRET HEARTS #154 is on the list and FALLING IN LOVE #143 is removed from it.

I can see your point on one hand, i.e., if new issues of old Marvel titles are added to the GUIDE they will be overinflated in price as last issues. On the other hand, you're undoubtedly now responsible for at least a few people going crazy in wonder about which Marvels you're talking about. And if there are complete-set Marvel collectors out there, I'd think they'd be ecstatic to find that there are comics they don't yet own.

(If anything else, if you do have information about the pre-FF Marvel titles not listed in the GUIDE, please send it to Jim Vadeboncoeur so he can put it to good use.)

Non-existent, non-existent, non-existent... MT]

EDWARD C. HELGESON, N. 17015 Sagewood Ct., Nine Mile Falls, WA 99026: In regard to your final question in the July issue (#192) about the supposed Dell, KIT KARTER #1, dated 1962, I can confirm its existence as I have a copy. I am enclosing a photocopy of same.

I would appreciate hearing from you as to its value.

[Well, the GUIDE says its value is $1.50 in good condition, which may actually be a fair price, considering the fact that I've never seen it before, which might indicate its less than common status. However, the cover of the book says "Have Kart, Will Travel" following the title, and may easily have been lumped in with the Charlton racing comics, which are not highly collectible. The art isn't too impressive either.

The cover date is May-July, 1962. MT]

JOHN BENSON, 205 W. 80th Street, #2E, New York, NY 10024: Re: TCR #191, I can't believe you rate Matt Baker as an "artist of extremely mediocre talent" along with L.B. Cole and Ward. Perhaps you're just not aware of the fine work he did for the "romance" and other St. John books, where he showed himself not only to be a superior illustrator but also an exceptional and sensitive storyteller, with a keen eye for characterization. I wonder how much he had to do with the "shop" work you're probably thinking of that is often advertised as "Baker"?

And by the way, in your frequent diatribes against the PRICE GUIDE, how come you don't emphasize the fact that MANY MANY entries indi-

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cate that an artist appears in a book, when it it is simply not true?

[Yes, indeed, I erred when I listed Baker as being mediocre, when I probably would better have stated my feelings toward his work if I would have classified it as ordinary. Since I have very few St. John comics of any type, my only real exposure to his work is his stuff done for Dell (the three issues of LASSIE and KING RICHARD AND THE CRUSADERS spring immediately to mind). Certainly, these jobs can't be rated above (or below) a lot of other artists of the period in any way on any level; the Fujitani issues of LASSIE a few years later are just as good but command a fraction of the Baker issues, simply because someone decided -- without asking anybody else -- that Baker is now collectible. (If Baker, why not Cardy, Starr, Heath, Prentice, Spiegle, Maneely, Greene, Sinnott, Severin, Elias, Ely, Thorne, Tufts or any number of other worthies?) I have had the sneaking suspicion that the Baker "mystique" was built almost totally around the facts that he was a black artist in a period when that wasn't as common as today, and that he had had something to do with the PHANTOM LADY series for Fox -- a series whose alleged value has been built up almost entirely around its supposed salacious content (thanks to Wertham and those who've decided his opinions should be reflected in the prices we now pay for anything he talked about). I've no doubt that Baker's work on the romance and St. John books is as good as you say it is -- but I don't think that the reasons you cite are why Overstreet's prices for his work are so high.

To be frank, I wasn't aware of the number of crediting errors in the GUIDE that have been pointed out to me since #191 appeared. I did point out that there are issues which are marked as having Toth art (and priced accordingly) which do not; some blatant mistakes appear under SENSATION, for example, designating JOHNNY PERIL strips that are signed by Giacoia and Barry as Toth. Since I don't collect by artist, I've only noticed when something drives the price of an issue out of a run up above those around it -- and since I don't have the issue in question, I can't deny the listing. Once I have it, I don't care what the GUIDE says.

But, selecting a title I've indexed at random (HOUSE OF SECRETS) and spot-checking it, I find these errors: Toth is listed as appearing in #97; Alcala is listed as appearing in #104 and 106; Aparo is not listed for #93 and 105; DeZuniga is not listed for #93,94 and 111; Infantino is not listed for #43; Bob Kane is listed for #15 (it's actually one of four Sheldon Moldoff stories in the run of the title); only one of Kubert's three collaborations with Mort Meskin on MARK MERLIN is listed (#29, 30 and 39); Redondo is listed as having done the cover of #95 (Cardy signed it); Wrightson is listed as having done the cover of #99 (which is listed also as by Kaluta, who really did it); an issue with a Nestor Redondo story is not listed amidst the body of the entry (and since it will double the price on that issue, I'm not telling). If this is any indication of the accuracy of every listing, I'd say he's doing more of a disservice than a service by listing anything.

I think that a book that's gone through eleven editions should have cleaned out some of these errors by now. MT]

EXISTENCE UPDATE

We were told by Alan Dobrey, one of our subscribers from British Columbia, while at this year's Chicago Comicon, that he believes that the elusive BOBBY BENSON'S B-BAR-B RIDERS #21, which Overstreet listed for years as having a Frazetta cover (which was changed after Frazetta was contacted and told him he didn't do the cover to a #21), may be counted among the non-existent. A consensus of other ME fans seemed to agree with this opinion. He similarly doubts the existence of LUKE SHORT'S WESTERN STORIES #2, one of the Dell titles I neglected to mention in #192 as going against the normal pattern of not beginning with a first issue. Personally, I've doubted the existence of #1 as well, even though both have specific dates in the GUIDE. Can anyone say aye or nay?

And Gary Dunaier of Flushing, NY brings up an excellent point: If IT'S GAMETIME is worthy of listing in the GUIDE, why isn't FUN AND GAMES MAGAZINE? Both are comic-book format, standard-size game and puzzle magazines, the biggest difference being that the latter title is far more entertaining than IT'S GAMETIME.

Don Rosa has sent a long list of comics he's never seen, a few of which have already been mentioned and a couple from the middle of runs which I either have or know exist for certain. However, there are plenty of others: Youthful's ATOMIC ATTACK #1-4 (which were probably issues of ATTACK -- making it even more clear that the Charlton run of ATTACK couldn't possibly have been continued from Youthful); Trojan's BEWARE #14 and 15 (1955; these are probably duplications of the earlier #14 and 15); Ace's THE BEYOND #31-33; HAND OF FATE #26; Ajax's HAUNTED THRILLS #19-21; Gold Key's LITTLE LULU AT SUMMER CAMP #2; Harvey's MAN IN BLACK #5 and STRANGE FANTASY #1; and Avon's STRANGE WORLDS #20-22. Don also confirms that STRANGE SUSPENSE STORIES has a gap in its run, and says that #23-26 are non-existent. From what I can figure out, STRANGE SUSPENSE STORIES #27 picks up the numbering and mailing rights from CRIME AND JUSTICE, which ended with #26.

And Don reminds me of two comics that should have been in my first listing. JUNGLE JIM #20 has eluded both of us, and considering that Charlton's numbering of two other King Features titles skipped issues (PHANTOM #29 and POPEYE #93) when they took them over, it isn't too difficult to believe that JUNGLE JIM also skipped a #21. (#1020 was probably counted as #20; the King Features properties, for some reason, had to adhere to strict numbering for foreign import reasons -- and so the U.S. numbering was screwed up in favor of the others. This was given as the reason for the skipping of the other numbers, and the reason that the only issue of JUNGLE JIM King published was numbered #5 -- it reprinted the Dell #5, and numbering it properly would have messed up overseas versions.)

The other title Don brought up was SIX-GUN WESTERN, for which he feels that #5-11 do not exist. Jim Vadeboncoeur and Dan Stevenson both agree with Don, and I think it's obvious that they're correct, as these issues would have fallen after the Marvel "crash" of 1957 in which a group of eighty titles was pared down to around twenty. (This occurred, we believe, from the dissolution by the government of the large distributor World News Company; Marvel was distributed by Independent News, but apparently they were limited to a lower number of titles because their slice of IND's attention had been taken over by new, more lucrative clientele picked up when WNC when pfft!.) In fact, my section on Marvel in #192 was too easy on the GUIDE; there are actually plenty of comics that probably don't exist that are still listed, including these pointed out by Dan Stevenson: ALL-TRUE CRIME CASES #1, GAY COMICS #2-17, JUNIOR MISS #2-23, KRAZY KOMICS #7-26 (1948 series), LITTLE LIZZIE #3-5, TRUE MYSTERIES #6 (probably TRUE COMPLETE MYSTERY #6) and WILLIE COMICS #20,21 (LI'L WILLIE #20 and 21 are the actual titles). Also, Dan doesn't know if BATTLE GROUND #30 or 31 (dated 8/57) or UNCANNY TALES #56 or 57 (dated 9/57) are the final issues of those two titles.

To Bill Meisel, 856 Cedar Street, Jacksonville, FL 32207, yes, the KIRBY UNLEASHED portfolio was published in the early '70s (we have it). Anyone who has a copy for sale, contact Bill.

And Martin Lock, editor/publisher of the English news magazine BEM, points out that NEW ADVENTURE COMICS #31 is mistakenly listed under ADVENTURE, and points out that all the features listed as beginning in #32

Paperbacks, U.S.A.

A Graphic History, 1939-1959

There are few areas of collectibles that are more fascinating than the vintage paperback book. A group of Dutch collectors, who got hooked on such books as they grew up, assembled a huge collection of covers for a wildly successful show that hung in the Hague last year. To sum up the exhibition, one of the collectors, Dutch artist Piet Schreuders, has written *Paperbacks, U.S.A.* This is a diligently researched trade paperback recounting the first twenty years of "the American Paperback Revolution." To say that it is profusely illustrated is an understatement. Thousands of prime covers are pictured in both color and black and white. These are the *creme de la creme* of vintage cover art. There are also photos, biographical profiles, and indexes of the major cover artists. Also included are all sorts of interesting visuals, such as the evolution of colophons of major publishers, weird old ads for paperbacks, wartime propaganda, and much more.

Paperbacks, U.S.A. is being printed in Holland in late June. We expect to receive the first copies in early August. The *Paperbacks, U.S.A.* show will hang at the Cooper-Hewitt Museum in New York this fall, and will most likely be picked up as a traveling show by the Smithsonian. The New York *Times* Book Review has already praised *Paperbacks, U.S.A.*, and reviews are scheduled for *New West* and other publications.

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STRANGE SUSPENSE STORIES #23-26

Dell (Western Publishing)
THE CAPTAIN AND THE KIDS #1-32
HUGH O'BRIAN FAMOUS MARSHAL WYATT EARP #14-20
JACE PEARSON OF THE TEXAS RANGERS #10,21,22
JOHNNY MACK BROWN #963
JOHN PAUL JONES #1
JUNGLE JIM #20
LITTLE IODINE #57
LUKE SHORT'S WESTERN STORIES #1,2
NAPOLEON AND UNCLE ELBY #1
RICKY NELSON #1-5
SPIN AND MARTY #10
WILD BILL ELLIOTT #10,11

Dell Publishing Co.
ALLEY OOP #1,2 (1965 reprints)
CHARLIE CHAN #3,4
THE FROGMEN #12

PETTICOAT JUNCTION #5
ROBIN HOOD #2-7
THE UNDERWATER CITY #1324

Gold Key
LADY AND THE TRAMP #1
LITTLE LULU AT SUMMER CAMP #2
THE LITTLEST SNOWMAN #1

Harvey
MAN IN BLACK #5
STRANGE FANTASY #1

IW/Super
BLAZING SIX-GUNS #13,14
DOLL MAN #1,18
STAR VENTURE COMICS #9

Marvel
ALL-TRUE CRIME CASES #1
GAY COMICS #2-17
JUNIOR MISS #2-23
KRAZY KOMICS #7-26 ('48)
LITTLE LIZZIE #3-5
TRUE MYSTERIES #6
WILLIE COMICS #20,21

ME
BOBBY BENSON'S B-BAR-B RIDERS #21

Star
TERRORS OF THE UNIVERSE #8,9

Superior
JETMAN #1

Trojan
BEWARE #14,15

United
UNITED COMICS #1-7
FRITZI RITZ #8-26

Youthful
ATOMIC ATTACK #1-4

are also in #31...in fact, he surmises that they all may have begun in earlier issues, as there is a synopsis for the BARRY O'NEILL (with two 'l's) strip in #30, and the only strip mentioned as appearing in NEW ADVENTURE that isn't in #31 is NADIR, MASTER OF MAGIC. He also says that TOD HUNTER has only one "d" in the name. (No definite plans for TCR #200 yet, Martin.)

And on my own I've come to suspect that a few other comics may not exist: Ace's CRIME MUST PAY THE PENALTY (1948) #34 probably doesn't, as the numbering was continued as FOUR TEENERS, and MONKEYSHINES #24-26 probably don't because that numbering sequence was continued as ERNIE COMICS. (For the record, SCREAM became ANDY COMICS with #20; CHALLENGE OF THE UNKNOWN was probably REAL LIFE SECRETS and not LOVE EXPERIENCES in its previous life; DOTTY is continued from FOUR TEENERS; and BAFFLING MYSTERIES #29 and 30 probably don't exist either as the title had already changed to HEROES OF THE WILD FRONTIER with #26.) I've determined that the second series of YOUNG LOVE was actually a continuation of Prize's PERSONAL LOVE, which ended with Vol. 3 #2 -- so there should probably be three more issues added to the GUIDE prior to V3 #6 under YOUNG LOVE. I also see that Dan Stevenson has also figured out that the Quality title GIRLS IN LOVE is a continuation of G.I. SWEETHEARTS (obviously, no longer a viable title in the post-Korean war years), so GIRLS IN LOVE #1-45 do not exist as Quality comics.

Lastly, I have found a copy of ZORRO #15, so it does exist. To keep this all up to date, I've decided to keep a running listing of all the comics we have questioned in this column which are not obviously non-existant. If you have any of these comics in your own possession, please contact us for confirmation and tell us the number and date for the issue you have. Thanks.

- Mike Tiefenbacher

Whitman Coming Comics

Walt Disney's COMICS AND STORIES No. 492, November. 21 pages of the 32 are new material. [9/18]

Walt Disney DONALD DUCK No. 233, November. Entirely reprints. [9/18]

POPEYE THE SAILOR No. 165, November. A new story by Bill Pearson and George Wildman plus a ten-page Bud Sagendorf reprint. [9/18]

TOM AND JERRY No. 338, November. All reprints, drawn by Harvey Eisenberg and Phil DeLara, among others. [9/18]

Walt Disney UNCLE SCROOGE No. 190, November. Three-quarters of this issue are new material. [9/18]

Walter Lantz WOODY WOODPECKER No. 195, November. Two-thirds new stories. [9/18]

BUGS BUNNY No. 230, November. Two-thirds new material. [9/25]

Walt Disney Presents CONDORMAN No. 1, November. Walt Disney's first present-day costumed hero begins in what is probably an adaptation of the movie (most likely drawn by Dan Spiegle). [9/25]

DAFFY DUCK No. 136, November. Two-thirds of this issue are new. [9/25]

KK GIVEAWAYS: MARCH OF COMICS No. 481 - Tweety and Sylvester
MARCH OF COMICS No. 482 - Wacky Witch

PORKY PIG No. 103, November. Two-thirds new. [9/25]

A Comic Reader

By Sam Kujava

Before you get to this column, you've probably already looked over the Pocket Checklist, right? You've marked off your intended comic purchases for the coming month and, if you're mathematically inclined, figured out about how much money you'll set aside for that purpose. (Remember, DC books are 60¢ now.)

Look again at that checklist. Of the comics you intend to buy, how many of them do you really enjoy and look forward to? That few, huh? What about the others? How many do you continue to buy out of sentimental value? Sure, they were good ten or fifteen years ago, and bad as they are now, they remind you of those better days. You may even entertain some vain hope that they'll get better. Well, they may get better, but they'll never be the same, pard.

And as for the rest, how many are you buying because you are a COLLECTOR? Comics are investments, so buy two copies each of number 1 issues, and watch out for the 3-issue mini-series! Well, you get all the Marvel titles, so why not keep up with the DCs?

CHARACTERS © 1961 DC COMICS INC

Hey, you've got complete runs of SPIDER-MAN and GREEN LANTERN going back twenty years, and you're going to KEEP them complete, by God! You probably don't even have time to read them all, and with ten or twenty new comics coming in every week, who could blame you?

Well, I'm sorry if the following makes all of us collectors clutch our bagged and boxed gold mines in horror, but it is that kind of avaricious outlook that has kept the industry spinning its wheels in the mudhole of predictability. I rather think that comics today are not very good entertainment for the masses, because there is a trend to deliberately shape the books' appeal to the fan/collector market. In the short run this is sound economics for the industry pocketbooks, by setting their sights down a narrow supply tunnel. In the long run, creative expression down different avenues is stifled, a large segment of the audience is put off, and once more, comics miss an attempt to meet their vaunted artistic possibilities.

And we, the audience, the consumers are to blame. If we buy a comic for whatever reason, sentimental or capitalistic, we are giving support to it. If we continue to buy issue after issue, even after the entertainment and charm is gone, we are sending the makers a message -- we accept your work. Letters to the Editor or tirades in fanzines are not in themselves enough. Withdrawing financial support and boycotting what you consider an inferior product is a sign of real integrity, sentiments and investments be damned!

How did a mild Clark Kent type like me get on this crusading kick? For fifteen years I've been dropping books and adding others to my collecting list, but never to any great extent, and usually dictated by the amount of money a young boy could scrape up. Since I've entered adulthood and earned money which I was responsible for, that kind of pennypinching was no longer necessary. When you're in Fat City, you start to get lazy. I was shaken from my complacency by a fanzine article and a phone call.

In the latest issue of THE LEGION OUTPOST, it was apparent to me that as avid as some of the Legion fans are, some of them refuse to buy the comic because they disagree with its current direction. Since the Legion fans are just a tad to the right of Trekkies when it comes to fan fervor, I gained a new respect for their bold position -- we may be crazy fans, but we know what we like, and we don't like what we see now!

The phone conversation took place between myself and a friend, a professional comic artist who has been active in comic books and comic strips for over thirty-five years. He was incredulous at the way fans would buy anything that was put out for them, regardless of quality or price. If they would only show some guts and boycott the garbage, then the industry would either go belly up or be forced to produce books of a higher technical and creative quality.

As long as we allow quick-buck operators to pander to us as if we were thumb-sucking morons, then the comic book will remain a "kiddie book." Lest you think this is a reversal of last issue's optimistic tone, I still love comic books and enjoy what I do see. But I think it's vital that we are vociferous in expressing our opinions, to counter the blandness of some of the material.

FREE IDEAS -- I've often had ideas for things to do with this or that comic book, but decided against sending them to the editor. I assumed that since they were so simple, the editor and writer had already thought of the same thing and discarded said ideas for reasons unknown to a lowly fan. However, just in case I've erred in my logic, I offer these free suggestions to harried creative types for whatever they're worth.

Use photos from the SUPERMAN movies on the cover of SUPERMAN comics, much the same as photos of Lex Barker and Gordon Scott were used on the covers ofDell's TARZAN comics in the '50s.

For years it has been said that no one wants to draw the team books like LEGION OF SUPER-HEROES because there are too many members to draw in each panel. Why not rotate the members, with one or two familiar faces in each issue, like Superboy and the current team leader, and just FOUR other members to back them up, four entirely different heroes in each issue. When you've run through the roster, start the process again, only with different combinations. With only six characters to draw, the artist gets a break and the writer can really concentrate on his beloved characterization.

And will somebody please take the initiative and put the COMIC back into

comic books? Part of true heroism is th ability to laugh at yourself and the world around you. You don't have to sacrifice good storytelling by having the super-dupers flat out enjoy their careers a lot more! Remember when Robin was a "laughing young daredevil" And speaking of Daredevil, remember "Swinging Mike Murdock?" Or THE DOOM PATROL, a skillful blend of comedy and tragedy that is lacking in team books today like X-MEN and TEE TITANS. I think that the ONLY thing that should be taken seriously about co ic books is the work put into making them. OVERWRITING and OVERDRAW ING these things to a stupefying degre is a decided UNDERACHIEVEMENT.

Charlton News

BATTLEFIELD ACTION No. 72, December. [9/10]

FIGHTIN' ARMY No. 155, December. [9/10]

GUNFIGHTERS No. 70, December. [9/17]

GHOST MANOR No. 60, December. [9/17]

FIGHTIN' MARINES No. 160, January. [9/24]

HAUNTED No. 59, January. [9/24]

ATTACK No. 32, January. [10/1]

SCARY TALES No. 30, January. [10/1

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TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 50¢	No. sold
1	2	THE UNCANNY X-MEN No. 47 Marvel	8659
2	4	THE NEW TEEN TITANS No. 8 DC	6386
3	13	FANTASTIC FOUR No. 232 Marvel; first John Byrne issue	5155
4	-	MADAME XANADU No. 1 DC, one-shot	4471
5	45*	BIZARRE ADVENTURES No. 26 Marvel; black and white magazine; Kull; $1.25	3773
6	55*	MARVEL TREASURY EDITION No. 28 Marvel-DC, tabloid size, $2.00	3729
7	8	MOON KNIGHT No. 9 Marvel	3534
8	9	DAZZLER No. 5 Marvel	3482
9	7	MICRONAUTS No. 31 Marvel-Mego	3430
10	12	IRON MAN No. 148 Marvel	3418
11	9	THE AVENGERS No. 209 Marvel	3352
12	17	STAR WARS No. 49 Marvel-Lucasfilms	3199
13	18*	DAREDEVIL No. 172 Marvel	3121
14	10	KA-ZAR THE SAVAGE No. 4 Marvel	3 117
15	4	THE AMAZING SPIDER-MAN No. 218 Marvel	3043
16	6	TALES OF THE GREEN LANTERN CORPS No. 3 DC; last issue	2992
17	6	CONAN THE BARBARIAN No. 124 Marvel	2883
18	19*	EPIC ILLUSTRATED No. 6 Marvel; color magazine, $2.00	2442
19	24	WARLORD No. 47 DC	2271
20	16	PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 56 Marvel	2268
21	31	CAPTAIN AMERICA No. 259 Marvel	2253
22	23*	MARVEL TEAM-UP No. 107 Marvel; Spider-Man and She-Hulk	2166
23	19	THOR No. 309 Marvel	2109
24	22	MARVEL TWO-IN-ONE No. 77 Marvel; Thing and Man-Thing	1992
25	26	THE DEFENDERS No. 97 Marvel	1980
26	15	ROM No. 20 Marvel-Parker Bros.	1924
27	33	JUSTICE LEAGUE OF AMERICA No. 192 DC	1861
28	27	MASTER OF KUNG FU No. 102 Marvel	1847
29	29	POWER MAN AND IRON FIST No. 71 Marvel	1810
30	34	THE LEGION OF SUPER-HEROES No. 277 DC	1800
31	25	THE INCREDIBLE HULK No. 261 Marvel	1792
32	30	THE SAVAGE SWORD OF CONAN No. 65 Marvel; black and white magazine; $1.25	1757
33	28	THE SAVAGE SHE-HULK No. 18 Marvel	1661
34	37	DC COMICS PRESENTS No. 35 DC; Superman and Man-Bat, Rex	1555
35	39	GREEN LANTERN No. 142 DC	1515
36	36*	MAN-THING No. 11 Marvel, last issue	1400
37	37	BATMAN No. 337 DC	1340
38	40	DETECTIVE COMICS No. 503 DC	1246
39	36	GHOST RIDER No. 58 Marvel	227
40	38	ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO No. 483 DC	1141
41	44	THE BRAVE AND THE BOLD No. 176 DC; Batman and Swamp Thing	1107
42	42	THE FLASH No. 299 DC	101
43	43	SUPERMAN No. 361 DC	1098
44	45	THE NEW ADVENTURES OF SUPERBOY No. 19 DC	1052
45	46	ACTION COMICS No. 521 DC	1031
46	48	WONDER WOMAN No. 281 DC	850
47	45*	THE HULK! No. 27 Marvel; black and white magazine; $1.25; last issue	758
48	52	JONAH HEX No. 50 DC	724
49	49	CHARLTON BULLSEYE! No. 7 Charlton; fanny animal issue	723
50	44*	THE SUPERMAN FAMILY No. 208 DC, 48 pages, $1.00	696
51	53	HEAVY METAL No. 50 (VSP 2) HMI; color magazine; $2.00	653
52	-	UNCLE SCROOGE No. 185 Whitman-Disney; reprints	562
53	50	DC SPECIAL BLUE-RIBBON DIGEST No. 11 DC, JLA reprints	481
54	55	THE BEST OF DC No. 4 DC Batman reprints	473
55	54	MARVEL SUPER ACTION No. 33 Marvel; Avengers reprints	447
56	56	MARVEL TALES No. 129 Marvel; Spider-Man reprints	427
57	57*	THE ROOK No. 9 Warren; black and white magazine; $2.00	410
58	59	MARVEL SUPER-HEROES No. 99 Marvel; Hulk reprints	314
59	-	Walt Disney's COMICS AND STORIES No. 487 Whitman-Disney; half reprints	311
60	51	VAMPIRELLA No. 96 Warren, black and white magazine, $2.00	267
61	62	EERIE No. 122 Warren; black and white magazine; $2.00	267
62	58	UNKNOWN SOLDIER No. 253 DC	260
63	63	SUPER FRIENDS No. 46 DC	696
64	64	CREEPY No. 128 Warren; black and white magazine; $2.00	250
65	68	HOUSE OF MYSTERY No. 294 DC	226
66	61	SGT. ROCK No. 354 DC	216
67	60	WEIRD WAR TALES No. 101 DC	212
68	65	GHOSTS No. 102 DC	203
69	66	THE UNEXPECTED No. 212 DC	197
70	67	SECRETS OF HAUNTED HOUSE No. 38 DC	192
71	67*	SPIDEY SUPER STORIES No. 53 Marvel-CTW	190
72	70	G.I. COMBAT No. 231 DC, 48 pages; $1.00	181
73	-	DONALD DUCK No. 228 Whitman-Disney; reprints	165
74	--	HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS No. 68 Whitman-Disney	73
75	--	POPEYE THE SAILOR No. 163 Whitman-King Features	65
76	--	MICKEY MOUSE No. 211 Whitman-Disney; reprints	65
77	7	CRAZY MAGAZINE No. 75 Marvel; black and white magazine; 75¢	59
78	82*	MAD MAGAZINE No. 223 EC, black and white magazine, 90¢	46
79	--	TWEETY AND SYLVESTER No. 109 Whitman-Warner Bros.	40
80	--	MAD SPECIAL No. 36 EC; black and white magazine, $1.75	38
81	--	BEEP BEEP, THE ROAD RUNNER No. 95 Whitman-Warner Bros.	30
82	--	BUGS BUNNY No. 225 Whitman-Warner Bros.	30
83	-	CHIP 'N' DALE No. 71 Whitman-Disney	30
84	-	LOONEY TUNES No. 37 Whitman-Warner Bros.	30
85	-	WINNIE-THE-POOH No. 74 Whitman-Disney	30
86	--	HAUNTED No. 56 Charlton, reprints	22
87	--	THE MANY GHOSTS OF DR. GRAVES No. 67 Charlton; reprints	18
88	87*	HOT STUFF No. 161 Harvey	17
89	72	RICHIE RICH No. 204 Harvey	17
90	69*	RICHIE RICH AND CADBURY THE PERFECT BUTLER No. 18 Harvey	17
91	73*	RICHIE RICH AND CASPER No. 40 Harvey	17
92	79*	RICHIE RICH AND DOLLAR THE DOG No. 19 Harvey	7
93	79*	RICHIE RICH AND HIS GIRL FRIENDS No. 10 Harvey	17
94	80*	RICHIE RICH CASH No. 41 Harvey	17
95	76*	RICHIE RICH DIAMONDS No. 53 Harvey	17
96	75*	RICHIE RICH DOLLARS AND CENTS No. 103 Harvey	17
97	8 *	RICHIE RICH FORTUNES No. 97 Harvey	7
98	74*	RICHIE RICH PROFITS No. 41 Harvey	17
99	7 *	RICHIE RICH SUCCESS STORIES No. 99 Harvey	17
100	72*	RICHIE RICH ZILLIONS! No. 27 Harvey	17

*-denotes bi-monthly rankings

PARTICIPATING SHOPS Aardvarks, Aliens and Albinos Comics, Westport, NY; Comic Kingdom, Chicago, Book Nook, Champaign, IL; Alpha-Omega Comic & Trading Card Co., Fresno, CA; Larry's Comic Shop, Chicago; Fabulous Fiction Book Store, Worcester, MA; The Comic Store, Lancaster, PA; Paperback Junction, Cincinnati; Comics and Comix, Berkeley, CA; Curious Book Shop, East Lansing, MI; B&D Buyer Service, Marcato, VA; Starship Enterprises, Hollywood, FL; The Turning Page, Milwaukee, Barney's, Norman, OK; Fantastic Worlds Book Store, Fort Worth; Fantaco Enterprises, Albany; RTC Co. Ltd., Colorado Springs; Eide's Comix & Record, Pittsburgh; Golden Fleece Magazines, Cleveland; Comics Carnival and Nostalgia Emp., Indianapolis; Bookie Parlor, Daytona; Adventure III, Glendale, AZ; The Comic Rack, Spokane, WA; Bob's Comics, Lawndale, CA.

FANDOM CONFIDENTIAL

with Jim Engel & Chuck Fiala

this month CLOSE-UP ON THE NEWS!

WELL, THESE STORIES ABOUT VETERAN COMIC ARTISTS BEING INJURED JUST WHAT STARTLING STOCK KIRBY'S CAR CRASH, THEN WILL ESNER'S LADDER FALL, AND NOW A REPORT OF AN ACCIDENT INVOLVING BATMAN'S CREATOR BOB KANE!

IT SEEMS BOB GOT HIMSELF A CASE OF LEAD POISONING WHEN HE INADVERTENTLY STUCK THE POINTED END OF A PENCIL INTO HIS EATIN' BUDDY KANE! "I WAS OVER AT A FRIENDS HOUSE, AND IT WAS JUST LAYING THERE. I DIDN'T KNOW WHAT IT WAS! I GUESS I WAS HOLDING IT WRONG!"

GROUND LEVEL CARTOONIST JEREMY PIKE HAS SOLD THE TELEVISION RIGHTS TO HER COMIC SERIES TO HANNA-BARBERA! THE BUMPKINLY HALF-HOUR SITCOM WAS THIS FALL WILL FEATURE THE REGULAR PIKE CHARACTERS AS WELL AS SOME EXISTING H-B CREATIONS, AND WILL BE CALLED "JONNY & J.J. QUEST."

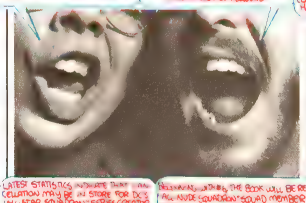
ARTIST MIKE GRELL HAS JOINED DC AS CO-PLAINTIFF IN A LEGAL SUIT AGAINST A NEW YORK MANUFACTURING FIRM THE COMPANY HAS BEEN USING COMIC ADZINES TO SELL ANTI-WRINKLE "WONDER LOOK" COSTUME TIGHTS THE MAIL THE COSTUME CONSISTS OF A GOLD ANKLE BRACELET AND A HOLLOWED-OUT RABBITS FOOT IT SELLS FOR $17.95 WITHOUT BATTERIES.

STRONTIUM ANIMATION FANS WILL BE SADDENED TO LEARN OF THE ARTISTIC DEATH OF "TEZUKA" AN ANIMATOR PRETENDING AS HE WAS JOURNALIST IN THE STATES. A MORE BOY WAS APPARENTLY INVOLVED IN A MASS DISPUTE WITH HIS LIFETIME FRIEND DR. ELEFUN, WHEN THE DOCTOR REACHED OUT AND TWISTED THE LITTLE ROBOT'S NOSE OFF.

IN A LETTER PAGE APOLOGY BROWN IS BEING PUT TOGETHER CONCERNED TO HIS BUTTOCKS IN HIS WRITE HOWEVER, HE FORGOT TO SPELL THE SOUNDOFFS THE BULLETS RICOCHETED OFF OF HIS METAL UNDERPANTS, CAUSING IRRETRIEVABLE INTERNAL DAMAGE DR. TEZUKA REQUESTS ANYONES HERSHEY BARS, A LIFETIME OF FLOWERS

WELL IT WAS BOUND TO HAPPEN EVENTUALLY THEY'VE RUN OUT OF HOLIDAYS FOR MORE PEANUTS SPECIALS SO CHARLIE SCHULZ HAS ANNOUNCED THAT HIS STRIPS NEXT TV VENTURE WILL BE "IT'S GREAT PRIDE WEEK. CHARLIE BROWN, UNDERGROUND CARTOONIST HOWARD CRUSE WILL SERVE AS TECHNICAL CONSULTANT, AND KITCHEN SINK WILL HANDLE THE COMIC ADAPTATION.

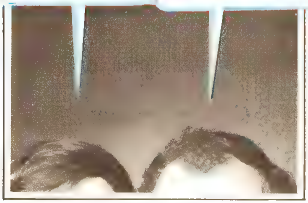
FORMER COMIC BOOK AGENT + EDITOR J. B. COLE HAS ANNOUNCED THAT HE HAS FORMED A PARTNERSHIP WITH THE DEVIL COLE WILL BECOME EXCLUSIVE PRODUCER OF ILLUSTRATIONS OF THE DEVIL, AND WILL ALSO PRODUCE A COMIC BOOK ABOUT THE DEVIL. "LIKE MARVELS BANNER BOOK ABOUT THE HULK," SAID COLE. "THIS FRANKLY, OR RIPE THINGS," SAID COLE. "THIS STUFF'LL BE BIGGER BOTH GAMES I WHEREPEOPLE GONNA MAKE A STAR OUT OF HIM, TOO!"



LATEST STATISTICS INDICATE THAT THE CELLATION MANIA WILL BE IN STORE FOR DC'S "ALL STAR SQUADRON" SERIES CREATOR ROY THOMAS IS HASTILY REVAMPING THE BOOK IN AN EFFORT TO DERAIL ITS FLAGGING SALES. THE DECISION HAS BEEN MADE TO UPDATE THE MAGAZINE A LITTLE TO MAKE IT MORE PALATABLE TO TODAYS "MORE SOPHISTICATED" YOUTHFUL AUDIENCE.

BEGINNING WITH #19, THE BOOK WILL BE RETITLED "ALL AMERICA SQUADRON" SQUAD MEMBER DR. MYSTO MITE WILL BECOME THE MORE MODERN "DR. MID-LIFE," AND WILL CO-STAR WITH MS. MARVEL IN AN UPCOMING DC/MARVEL TREASURY EDITION! ANOTHER SCHEDULED STORY WILL REVEAL SOLOMON GRUNDY TO BE THE LONG LOST BROTHER OF JONNY AND EDGAR WINTER

AND FINALLY, CAT-FANS, BE FOREWARNED AS THAT THE "SPIRIT JAM" IS NEAR COMPLETION AND WILL INDEED APPEAR IN THE NEXT ISSUE OF THE SPIRIT MAGAZINE! LAST MINUTE CONTRIBUTORS INCLUDED: EDDIE BRANDYBUCK, TIM CORRIGAN, HAROLD GRAY, SUE MYERS, CATHY GUISWAITE, F.I. SHEPHERD, ART KUSENT, ED DODD, M. VAN BARBER, ROBERT RIPLEY (BELIEVE IT OR NOT!), MEL LAZARUS, I. KNOW HASEN, DC SELLS, VIVE RISTO, H. A. REY, RIC OTTOLIT, TATSUO SOHMIDA, THE LADY WHO DRAWS "LOVE IS...", CAPTAIN KANGAROO, MAGIC DRAWING BOARD, RUDOLPH D. RAYS, BOOGY & BEAR, ZABUG, AND CASEY DICK.



PIX BY RUSS VAN DYKE

© 1981 ARCHIE COMICS PUBLICATIONS

Archie Comin cs

ARCHIE'S GIRLS, BETTY AND VERONICA No. 311, November. Dan DeCarlo did the cover. [8/25]

ARCHIE'S JOKEBOOK No. 282, November. Stan Goldberg did the cover. [8/25]

BETTY AND VERONICA ANNUAL DIGEST No. 2, November. Dan DeCarlo did the cover. [8/25]

PEP No. 379, November. Stan Goldberg did the cover. [8/25]

ARCHIE No. 310, November. Dan DeCarlo did the cover. [9/1]

JUGHEAD No. 318, November. Stan Goldberg did the cover. [9/1]

LAUGH No. 368, November. Stan Goldberg did the cover. [9/1]

LAUGH COMICS DIGEST No. 37, November. Dan DeCarlo did the cover. [9/1]

ARCHIE...ARCHIE ANDREWS WHERE ARE YOU DIGEST No. 20, November. Dan DeCarlo did the cover. [9/8]

LITTLE ARCHIE No. 172, November. Dexter Taylor did the cover. [9/8]

JUGHEAD WITH ARCHIE DIGEST No. 47, November. [9/17]

Et Al

Eclipse Enterprises is publisher of a new four-color, 32 page, Spartaprinted comic book for the limited distribution direct sales route. What makes this an extraordinary effort is that: a) it's a funny animal comic that isn't meant to be funny (though it is meant to be satirical) by Jack Kirby and Steve Gerber; b) it's a thinly veiled attack on Marvel's character-rights policies regarding Gerber's character Howard the Duck; and c) Eclipse is taking no profit from the endeavor, instead committing the use of all money seen in profit toward Gerber's legal efforts to establish his ownership of Howard the Duck. Alfredo Alcala will ink the interior art and Neal Adams will ink Kirby's cover; other strips include Sergio Aragones' new comic sword-and-sorcery hero, Groo The Wanderer; "Great Moments in Comic Book History," which is described as "fivtionalized but not hyperbolized" recountings of true encounters of creators with editors and publishers; and contributions by Mark Evanier, Scott Shaw, Martin Pasko, Shary Flenniken, and others. (The work contained in the comic has also been donated.) The main story and character is called DESTROYER DUCK, and he's described as a duck who "comes to our world from another space-time continuum to avenge the murder of his friend, another duck known only as The Little Guy. His

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quest for vengeance pits him against the assassin hordes of GODCORP, LTD., an unliving entity, incapable of creation, dedicated solely to its ambition to ACQUIRE everything on Earth -- at bargain prices."

To be published in early fall, the book will cost $1.50.

Pacific Coming Comics

The announced release date of August for STARSLAYER's first issue was a little over-enthusiastic -- the release of the book has been delayed until at least late September.

There was reportedly a truck crash and fire between Sparta and the west coast, and something like 20% of CAPTAIN VICTORY #1's print run (about 60,000 copies) was destroyed. Before speculators start grabbing up all available copies, however, be advised that Pacific will be reprinting CAPTAIN VICTORY #1 with the insurance money.

WHEN ITS CITIZENS SUDDENLY VANISH, A SMALL TOWN BECOMES "DEATH-HIVE, U.S.A."
IN DEFENSE OF OUR LIBERTY
$1.00
CAPTAIN VICTORY
AND THE GALACTIC HORRORS
© 1981 JACK KIRBY, INC.

CAPTAIN VICTORY No. 2, December. "Death-Hive, U.S.A." is by Jack Kirby and Ron Thibodeaux. The Lighting Lady and the Insectons land in a midwestern town to slavery to aid in the excavation of "the Hive." Following instructions from Mr. Mind, Captain Victory and his rangers come to Earth to stop them. Kirby and Thibodeaux did the cover. (9/22)

Cel Break

By Jim Korkis

DEATH CLAIMS ANOTHER ANIMATION PIONEER. Stephen Bosustow, founder of United Productions of America (UPA) which created such award-winning characters as Mr. Magoo and Gerald McBoing-Boing, died at the age of 69 in his Santa Monica home on July 4, 1981. The animation community has been stunned by the deaths of so many important animators within the last few months (Tex Avery, storyman Michael Maltese, Woody Woodpecker director Paul Smith, etc.) and the death of Bosustow is especially difficult to handle as he was such a leader in expanding the horizons of animation. After the bitter strike at Disney Studios in 1941, many of the strikers including Bosustow formed their own company and consciously tried to create an approach to animation completely different from the Disney style. UPA relied on human rather than animal characters, developed a stylized limited animation and were not afraid to tackle more mature themes. Eventually, even Disney began using a UPA-type approach in some of his later shorts. In early 1960, Bosustow left UPA and formed his own animation company which was quite successful in turning out educational films. Bosustow himself was quite active in ASIFA-Hollywood, the International Film Society.

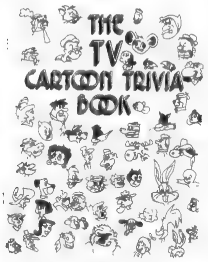
WALT DISNEY SELLS OUT. Walt Disney Productions announced in early July that it has signed a definitive agreement with the heirs of the late Walt Disney for acquisition of the rights to his name, likeness and portrait. In addition, Walt Disney Productions will became the owner of the steam railroad and monorail system that surrounds Disneyland in Anaheim. (These systems were previously operated under long-term leases from the Disney family.) Members of the Disney family said they intend to contribute a substantial amount to a non-profit foundation whose principal purpose will be to "perpetuate the name, works and life of Walt Disney" through funding of charitable and educational activities.

WATCH OUT FOR ANISCOPE. Aniscope is an animation process invented by Vancouver producer-director Wayne Sterloff. It involves shooting footage of live actors and separating the film into individual frames which are then blown up, photocopied in color and fed into an image synthesizer. Unlike rotoscope, it doesn't require laborious hand painting of the live-action frames. Sterloff and Neil Wedman produced an eighteen-minute short called "Buzz Wray and His Telephone" which attracted some attention from the animation community. They are currently working on a ninety-minute film called "Mars Needs Helen" which will make use of the aniscope. Sterloff has also mentioned that the Japanese media have expressed interest in his new process.

UNCONFIRMED RUMOR DEPT. Most animation fans know the story of how Don Bluth and several other animators left Disney right in the middle of THE FOX AND THE HOUND and set up their own company where they promptly did the animated segment in XANADU. Most fans also know that the company is now working on the adaptation of a popular children's book, MRS. FRISBY AND THE RATS OF NIMH. Well, the rumor floating around the Los Angeles area is that a certain toy company (Wham-O) has the word "frisby" copyrighted, and so Bluth and company have to change the title of their film to THE SECRETS OF NIMH and have to re-dub the film to eliminate the word "frisby." But since the book came out before the flying disc, I'm having difficulty believing this story to be more than rumor -- but I've been mistaken before so we'll just have to wait and see.

SALLY CRUIKSHANK, INDEPENDENT ANIMATOR. Sally Cruikshank is gathering quite a following. In April, she appeared at a special program of her work at the Walker Art Center in Minnesota. In early June, the Museum of Modern Art in New York showed her work and she was interviewed on Jerry Beck's cable TV talk show. Cruikshank is perhaps best known for her short QUASI AT THE QUACKADERO (1975) starring an odd-looking duck named Quasi. In Los Angeles there is a film showcase called NU MOOVEEZ which features shorts, documentaries, animation and features by low-budget independent film makers.

Well, at a July showing, they featured Crulkshank's QUASI'S CABARET, which is a sample of a proposed animated feature she is working on. Crulkshank has been involved in animation for the past eleven years, working for the past eight years on animated television commercials for a West Coast studio.



BOOK REVIEW. It seems like animation fans will be enjoying a flood of new animation books shortly. Joe Adamson, who did the very popular TEX AVERY, KING OF CARTOONS book, is at work on a similar book about Woody Woodpecker's daddy, Walter Lantz. A book about the career of Chuck Jones has been completed but the author is still searching for a publisher. And various other books are in different stages of completion. However, there is one animation book that you may not be aware of since it is self-published by its author. THE TV CARTOON TRIVIA BOOK is by Morgan E. White, Jr., with illustrations by Fred Grandinetti. (I purchased my copy at a local L.A. store for $4.25 but if you are interested in obtaining a copy you should write directly to Morgan White, Jr., 106 Strathmore Road, Brookline, MA 02146 with an SASE for further information.) The book is eighty-seven pages long and is similar in concept and presentation to the numerous movie trivia quiz books that are now available in bookstores. Besides the usual questions (e.g. "Who did the voice of..." "Who was the sidekick of..." and "What type of vehicle did such and such use?"), White includes several pages of skimpy description of some of the television cartoon shows and characters. Grandinetti provides poorly-traced standard poses of the characters to augment this section. There are a few errors in the text: Bill Scott did the voice of Bullwinkle, not Paul Frees; Chris Allen was the voice of Hoppity Hooper, not June Foray. (By the way, White lists it as "Hoppitt" rather than Hoppity.) White does not include copyright information on the pictures of the cartoon characters he includes in the book, and it's safe to assume he didn't ask permission for their inclusion either. There is a lot of wasted space in this presentation but it is fun and a nice memory jogger. At the back of the book, White promises that THE TV CARTOON TRIVIA BOOK II is on its way soon. I hope that he'll take a little more time to better utilize his space, include better illustrations and check his information a bit more closely. The book is a nice idea and I'm glad that someone got around to doing it and I suspect that whatever its shortcomings, animation fanatics will want to include it in their library. Caveat emptor.

DID YOU KNOW THAT? William Saroyan's nephew, Hank Saroyan, works at Hanna-Barbera.

DID YOU KNOW THAT? Recently DC was trying to interest both Hanna-Barbera and Ruby Spears in doing animated series based on DC characters like Green Lantern and Anthro. (By the way, ex-DC artist Mike Sekowsky was working up the presentation of TEEN TITANS that I mentioned in my last column. It would have been an animated cartoon about the New Teen Titans and I've been told it is still under consideration.)

McKIMSON ERRORS. In FANGORIA #12, Steve Schneider does an excellent article on the unfairly forgotten Warner Bros. director Robert McKimson, but Steve made a few errors. "In 1930, McKimson linked up with the newly-formed Leon Schlesinger Productions" writes Scneider. Well, it was 1933 and it was Harman-Ising Studios that McKimson joined, not Schlesinger. Harman-Ising were turning out the Merrie Melodies at that time. Later in the article, Schneider also mentions that "McKimson also drew the portrait of Bugs leaning against a tree with carrot poised for chomping ...which has been his stock publicity pose ever since." A couple of sources (including Bob Clampett himself) disagree with that statement. That popular drawing was originally done for an Easter show promotion that Clampett did at an L.A. department store. Clampett pencilled the drawing and some forgotten Warners artist inked it, and Clampett handed it out during the show which included Clampett drawing Bugs Bunny in different poses on a huge easel. For those who doubt that Clampett can draw the rabbit, it is suggested that you check out Jim Engel's Rabbit Sketchbook where Clampett recently drew not one but two finely rendered sketches of the rascally rabbit. (If

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"BUGS BUNNY"

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Steve Schneider is reading this, I just wanted to let him know that it hurt a little bit that in his article he quoted from an interview I did with Clampett without giving me any acknowledgement, even though he credited other interviewers when he used their work. That sort of thing hurts.)

PERSONAL THANKS. I would like to publically thank Mark Evanier and Scott Shaw for the wonderful tour of Hanna-Barbera Studios that they recently gave me. During that afternoon, they gave freely of their time and knowledge so that I would have some interesting information to showcase in the animation columns I write. It's always a joy to meet talented people who are such nice guys in real life. Also, a special Korkis thank you to David Mruz, editor of ANIMANIA, who often calls long-distance with news tips for this column. (And thanks to his lovely wife, Kathy, who allows him to run up the phone bill.) Please send any animation news, clippings, rumors, or comments to Jim Korkis, 707 West Doran, Glendale, CA 91203.

Review

THE ENCYCLOPEDIA OF ANIMATED CARTOON SERIES By Jeff Lenberg ($24.95, Arlington House Publishers)

My feelings toward this long-anticipated volume are pretty ambivalent. On one hand, I thought that the idea and value of this effort are terrific and of real use for those of us who are attempting to build our own cartoon libraries on videotape. Lists of cartoons, arranged according to series, would be the only way one would be certain he was getting everything he wanted, and it would also be valuable simply to judge the scope of a series to decide if it would be logical to attempt to collect it.

On the other hand, I look at all the various aspects of this book which

undercut the reliability of the information contained therein, and I can't help but feel that Jeff Lenburg has done us a disservice by not waiting to have several kinds of experts proofread and add to the info he presents in this book. By experts, I'm not only speaking of animated cartoon aficionados, but any copy editor with rudimentary skills in spelling and grammar, for this book is replete with errors of every kind imaginable.

Don't misunderstand; I appreciate the effort and work it took to compile this book, and I have actually gotten every bit of information about the series I'm collecting that I need to know (i.e. the lists of Hanna-Barbera cartoons for the pre-1966 series). However, at $24.95, I think we should be able to expect to be able to read at least a few pages in a row without discovering an error of fact, interpretation or omission.

Books like this have been turning up with alarming frequency of late: "encyclopediae" which profess to give the complete story for a particular genre and then proceed to come up woefully short in either completeness or interpretation. I can think of, off hand, Vincent Terrace's COMPLETE ENCYCLOPEDIA OF TELEVISION SERIES, the Osborne/Hamilton RECORD COLLECTORS PRICE GUIDE series, any of Maurice Horn's books, and even Overstreet's COMIC BOOK PRICE GUIDE (which has had the benefit of eleven editions and still is infested with errors). These books attempt to make some sense of the chaos of uncollected information floating around about various subjects, but either because of plain ineptitude or lack of input from enough people, each has so many flaws that they destroy the credibility of even the smallest details in them. On the reverse of this rather alarming trend are books which HAVE been the result of years of painstaking research and interviews; Jerry Bails' fine WHO'S WHO OF AMERICAN COMIC BOOKS (which somehow has managed to remain unpublished as a book) and Leonard Maltin's OF MICE AND MAGIC contain their own errors, but the omissions and errors of fact are minor in comparison to the work as a whole. The thing that is most distressing that most of these flawed works will never be updated or reprinted in new editions -- so, even if (like Lenberg) you request further information in the book, the information sent in will forever remain uncirculated -- or even if it isn't, owners of the book's original edition will never know that information is wrong unless they shell out another big chunk of change for the revised edition. It's unfair to us -- and word of mouth deprives the author of the royalties he might receive if he allowed himself the luxury of proofreading by people who will know what is wrong.

To begin to list the weaknesses of this particular book, it would seem that Arlington House has either no copy-editors working for them, or they simply looked at this book, thought "technical data" and skipped proofreading it. I know full well the possibilities for typos and minor glitches' appearances in technical material just by benefit of eight years experience on TCR. If the number were understandable and minor, I'd overlook them. But Lenburg appears not to even KNOW the meanings of certain words he uses: "prototype," "malevolent," "editions" (spelled "additions") "buxom" -- and even the technical word "straight man" are misused. And sometimes the meaning of a sentence is thrown into question because you begin to wonder whether he actually meant to say something else; does he really mean "slapstick humor," or does he actually intend to say "slapdash?"

His interpretation of character traits, ancestry and history are also open to question, often making it seem as if Lenburg either never saw the cartoons in question, or if he did, completely misunderstood them. And whoever wrote the captions for the illustrations (which are generous in number, but so bizarre and bewildering in selection as to almost sabotage the book on their own) seemingly wasn't even communicating with whoever wrote the text for each entry. More often than not, the caption right next to an entry will directly contradict either the text or the list of cartoons! If Lenburg wrote both of them himself, he must have the worst memory on record.

More importantly, some criteria is needed to decide what exactly rates as a "series." One would assume, since such things as HOMER PIGEON and TITO -- both of which have two cartoons in their run -- are considered to be series of their own (and I would not argue with that), that every other reappearance of characters would entitle them their own entry in this book. 'Tain't so, I'm afraid -- and there are series omitted which ran far longer than some listed. (All theatrical releases end up being listed somewhere, under catch-all categories as LOONEY TUNES, PHANTASIES, or NOVEL-TOONS.) But even those series that ARE listed, cannot be relied on to be complete. At least two series I've found in cursory examination of the listings (SCRAPPY and LITTLE LULU) are missing cartoons released later under the PHANTASIES, COMIC KINGS and NOVEL-TOONS series. He ignores the catch-all titles for BUGS BUNNY and DAFFY DUCK, why not for these?

And when he got to the television section, Lenburg was especially sloppy. Some credits sections for cartoons are most probably lifted in their entirety from Terrace's COMPLETE ENCYCLOPEDIA OF TELEVISION PROGRAMS, as the misspellings and character order are identical. But Lenburg apparently didn't have the good sense to go through that same book and make a list of every show listed as a cartoon. If he had, he would never have missed the number of shows he did, all of which Terrace listed in his book. Lenburg apparently got full cooperation at Hanna-Barbera, as every one of their shows (except VALLEY OF THE DINOSAURS and the CLUE CLUB and MOTORMOUSE spin-off series) are listed. But Filmation's input is curiously absent, with most of their shows' episode and voice listings missing. Perhaps this explains why six Filmation series are missing entirely and one has the wrong title. It doesn't explain why four of the Jay Ward/Total TV series are missing (though the episodes are listed under other shows), why several other fifties and sixties independent cartoon shows are overlooked, and why every Japanese-originated cartoon is missing except KIMBA THE WHITE LION. Anyone looking for ASTRO BOY or SPEED RACER is out of luck.

This is a gargantuan task, let's make no mistake about it, and for Jeff Lenburg to have accomplished his task (self-appointed as it was) would have been quite a feat. What I continue to be amazed by, however, is the seeming inability for one author to NOT read every other existent book or magazine article he could get his hands on and check his material against that before he went to press. I will give Lenburg the benefit of the doubt and assume that his book was handed in and the type set before Leonard Maltin's OF MICE AND MAGIC came out. (I do believe that he used plenty of the Tex Avery information from TEX AVERY, KING OF CARTOONS, without credit, of course. There are many quotes from sources I recognize which received no credit at all.) However, a quick comparison of the dates given for the release of the theatrical cartoons show a multitude of differences between this book and every other source I could check. Since Lenburg quite often contradicts his own dates (when a cartoon is listed under two different series, for example) I have very little choice but to believe he's wrong and the other reference books I own are correct. I would certainly accept a Maltin date over a Lenburg date, considering Maltin's record of scholarship and research on other movie volumes. Some of the material on Warner Bros. cartoons did appear a few years back in FILM FAN MONTHLY, and he could have checked his listings against that.

Now I could leave this review at that, and simply chalk this whole thing

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up to a book which is unrecommendable to anyone who wants something they can rely on. However, there is enough about the book I appreciate and value that I want to say that a fan of animation will find it useful, IF the errors are acknowledged. I have compiled my own listing of errors, and I have decided they would do much greater good if I publish them than if I just sent them to Lenburg. If you do buy the book, make a copy of this or tear these pages out and keep them with the book so the corrections will be close at hand if needed. (I have no special knowledge of the subject except what I have seen and the books in my possession: Maltin's OF MICE AND MAGIC; Beck and Friedwald's WARNER BROTHERS CARTOONS; Joe Adamson's TEX AVERY, KING OF CARTOONS; and Leslie Carbarga's THE FLEISCHER STORY. I have not compared the filmographies, and I can not tell which of the release dates given are correct, so I have not included any corrections of that nature, except where they happened to pop off the page. There's no doubt in my mind that many more could be found if someone had the fortitude to compare the listings of all five books.)

THESE SERIES (of which there were at least two cartoons featuring the same characters) ARE NOT NOTED IN THE BOOK: (Warner Bros.) Beaky Buzzard, Hubie and Bertie, the Three Bears, Ralph Phillips, Ralph Wolf and Sam Sheepdog, Babbit and Catstello, Bobo, Two Curious Puppies, Yosemite Sam, Inki, Foxy, Goopy Gear, Piggy, Beans, Ham and Ex, Henery Hawk, Claude Cat, Conrad Cat, Charlie Dog, Spike and Chester, The Honeymousers, Cool Cat, Merlin the Magic Mouse, Bunny and Claude
(M-G-M) Count Screwloose, Avery's Wolf
(Disney) Three Little Pigs, Humphrey Bear, Winnie-the-Pooh
(Paramount) Buzzy, Tommy Tortoise and Moe Hare, Blackie the Lamb, Spunky, Raggedy Ann, Land of the Lost, Goodie the Gremlin
(RKO) Toonerville Trolley
(Van Beuren) Felix the Cat
(Terry) Farmer Alfalfa, Puddy Pup, Kiko the Kangaroo, Half-Pint, Nancy and Sluggo, Dimwit, Willie the Walrus, Good Deal Daily, Phoney Baloney, John Doormat, Clint Clobber, Gaston Le Crayon, Foofles, Duckwood, Martian Moochers
(There are probably others.)

THESE TELEVISION PROGRAMS ARE NOT LISTED: (Filmation shows) THE BEAGLES, FANTASTIC VOYAGE, THE HARDY BOYS, JOURNEY TO THE CENTER OF THE EARTH, KID POWER and MISSION MAGIC
(Jay Ward/Total TV) THE BULLWINKLE SHOW, THE DUDLEY DO-RIGHT SHOW, GO-GO GOPHERS and KING LEONARDO AND HIS SHORT SUBJECTS (THE COLOSSAL SHOW?)
(miscellaneous) DAVEY AND GOLIATH, LITTLE JOE, LOIS AND LOOEY, ROD ROCKET, SPACE ACE, THE FUNNY COMPANY, SPACE ANGEL, THE SUPER SIX and TALES OF THE WIZARD OF OZ
(Japanese-originated) ASTRO BOY, THE AMAZING THREE, BATTLE OF THE PLANETS, CYBORG BIG X, DO-DO THE KID FROM OUTER SPACE, EIGHTH MAN, GIGANTOR, MARINE BOY, PRINCE PLANET, SPEED RACER, STARBLAZER, TARO GIANT OF THE JUNGLE, YADAMAN and ZORAN SPACE BOY.

Page-by-page corrections

Page ix

"Two years after the release of 'Lumberjack Rabbit' in 1954, a new animation technique emerged. United Productions of America (UPA) developed the sublimital [sic] style of animation. Despite the frail use of cartoon cels, UPA won Academy Awards and nominations for the classic 'Mr. Magoo' and 'Gerald McBoing-Boing' series. The sublimital (sic) animation technique (was adopted by) the major animation studios...in cartoons directed by Friz Freleng (Warners) and Tex Avery (MGM) in the late 1950s."

Let me count the ways this is in error... the UPA style began with the earliest of their releases, and the company began around 1948. I can find no mention anywhere about any technique called "sublimital" or even "subliminal"; indeed, there is nothing vaguely subliminal about the flat, two-dimensional style of UPA except perhaps the illusion of movement. Also, Tex Avery's departure from M-G-M was in 1954 (BEFORE "Lumberjack Rabbit") and from the theatrical cartoon business entirely in 1955, neither of which could be considered the "late 1950s."

"...in 1959...Paramount, DePatie-Freleng, MGM and several foreign independents continued to market and produce cartoons..."

DePatie-Freleng didn't even exist until Warner Bros. closed their studio in 1963.

Page x

"When Hanna-Barbera produced the first MAJOR television animation show, 'Ruff 'n' Reddy,' in 1957, the cartoons featured twelve to twenty-four carefully rendered drawings per second or 12,000 cels for an entire half-hour show."

Has Lenburg ever seen RUFF AND REDDY? The figures he sights are hardly applicable to limited animation TV programs, even the first made-for-network animated show, and even if a half-hour show with the minimum (12 per second) did exist, its 20-24 minute length could hardly come to only 12,000 drawings. (RUFF AND REDDY -- I vaguely recall -- had two seven minute episodes per show, with a Screen Gems theatrical cartoon making up the rest of the show; this would mean 14 minutes of animation, or 10,080 at 12-per-second; 20,160 at 24-per-second.)

Later on that page, discussing supposed F.C.C. policies about Saturday morning violence (which are more likely network policies), he says, "It is believed children might imitate these actions, such as 'holding a gun the way Yogi does.'"

Certainly everyone remembers all the many instances that Yogi Bear carried a gun around tranquil Jellystone Park, threatening the tourists?

"Director Friz Freleng...feels that home audiences would rather be watching slap-dash comedies."

It's entirely unclear from Freleng's quoted statements what this sentence has to do with the matter, and whether Lenburg actually means "slapstick."

Page 17

The headings for THE KATZENJAMMER KIDS and KRAZY KAT entries are switched. Rudolph Dirks is called "Rudolph Dirk."

Page 18

Is Oswald the Lucky Rabbit REALLY © 1980 Walt Disney Productions? (Actually, the copyrights on nearly every still or illustration in the book are wrong, as most use the publication date of the book instead of their actual copyright dates. This is another source of confusion when attempting to determine where and when a scene or illo originated.) As Walter Lantz owns the Oswald character, I would guess the whole caption is incorrect.

Page 21

Lenburg adds another variation to the great "how do you spell Bernice Hansen's name?" debate (fueled initially by Beck and Friedwald's "Berenice Hansen" in WARNER BROTHERS CARTOONS) with his version: "Bernice Hansel," a voice of Andy Panda.

Page 22

Accepting that Baby Huey IS a "cherub," the senseless sentence "The cherub, muscle-bound Baby Huey was a famed Harvey comics character star in Paramount cartoons" leads one to believe that the cartoon series was based on the comic book. It was vice versa.

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Page 24

In the caption above the entry, the BEARY FAMILY series is described as being "short-lived." The 24-episode series lasted ten years, 1962 to 1971.

Page 25

Betty Boop is neither "a Mae West imitation," nor "buxom." (The only thing anyone could consider buxom about Betty Boop is her head.) Also, the statement "Her popularity was unending" is literally untrue.

Page 27

This one is pretty astonishing, considering that Lenburg is the press agent for comedian Joe Besser: "Bugs Bunny...the long-eared, screwy rabbit was the comic straight man (or straight bunny) who chomped on his spindly carrot..." Bugs Bunny, a STRAIGHT MAN? Does Lenburg have ANY knowledge about Bugs, or comedy or show business terminology?

There's also no explanation as to why "A Wild Hare" rather than the four cartoons listed in the filmography below the entry which preceed "A Wild Hare," is continually called the first "Bugs Bunny cartoon." (I'm not disputing it, but strictly speaking, it isn't true.)

Page 30

Rudolph Dirks' name is again spelled wrong.

Page 31

Under "Chuck Jones MGM Cartoons" it states that he directed the Warner Bros. COOL CAT series. He did not.

Page 34

The description of Daffy Duck's evolution makes it seem as if a) he became Bugs Bunny's stooge on a regular basis in the mid '50s; b) that he evolved from malevolence to a calm character, when his last incarnation was as the villain in the SPEEDY GONZALES cartoons made by De-Patie-Freleng, in which he was far more evil than he'd ever been in the '40s; and c) that he played Duck Dodgers more than once (before the unmentioned 1980 cartoon). Wrong.

Page 36

Lenburg claims that Dinky Duck "solve(d) the studio's identity crisis." If this was so, why did Paul Terry produce a mere fifteen cartoons over an eighteen year period?

This is not an error, exactly -- but why do the cartoons listed under DR. SEUSS not appear in either Maltin's or Beck and Friedwald's books if they were indeed "a Warner Bros. release?"

Right next to the DONALD DUCK entry, in which it states that Donald debuted in "The Wise Little Hen," is a still ostensibly from "Orphans' Benefit," 1934 -- which claims that THAT cartoon was his first. Not only is that incorrect, but the still (Chuck Fiala assures me) is definitely NOT from the 1934 cartoon, but the remake from 1941 -- and may, in fact, be a '50s redrawing for some other purpose! To top it off, the 1934 "Orphan's Benefit" and its remake are not even listed under DONALD DUCK -- you have to look for it under MICKEY MOUSE. (Another lacking in the book. Every appearance of a character is NOT listed under his own entry if he was not the billed star.)

Page 40

The voice credits for Egghead and Elmer are switched; Egghead may have been done by Mel Blanc, but Arthur Q. Bryan was definitely Elmer from the first actual cartoon featuring the character ("Elmer's Candid Camera") to the virtual retirement of the character in 1958-59 when Bryan died. After that, Blanc did the voice on TV and (I'm pretty sure) Bill Thompson did it for "What's My Lion?"

Page 41

Under FLIP THE FROG it says "The series was originalled called 'Ton the Frog.' Iwerks then adopted the name Flip."

Chuck Fiala tells me that this should read "Tony the Frog," and that despite what this implies, the character was always called "Flip" in every released version. (Tony was an interim name used prior to "Fiddlesticks'" release.

Page 43

The FLIPPY series is described as "based on a comic book character named Flippety, a very thin yellow canary. Comedy situations result when cat adversary Flop chases Flippy (his name was shortened for billing purposes), but is stopped by Sam the Dog, the neighborhood watchdog."

FLIPPETY AND FLOP the comic book strip appeared AFTER Columbia released the first FLIPPY, otherwise DC would own the characters. Nobody seems to have seen any Columbia/Screen Gems cartoons of late, so I can't be sure, but the comic book version showed Sam living in the same house as Flippety and Flop.

For FOGHORN LEGHORN, this: "Foghorn was structured around two reputed radio characters the sheriff from 'Blue Monday Jamboree' and Senator Claghorn of 'The Fred Allen Show.' Henery Hawk, Charlie the Dog, and Miss Prissy were supporting characters in the series."

Claghorn and BLUE MONDAY JAMOBOREE's sheriff character are not "reputed" to be radio characters -- they were. Anyone who's ever heard Kenny Delmar's Claghorn would have no doubt that Foghorn is a direct copy of him. Also, the dog in these cartoons is not Charlie (who's all brown), but "Mandrake" (who's brown and white), a distinctly different dog in personality and voice.

Page 44

Lenburg claims that after Columbia shut down its cartoon department and UPA took over THE FOX AND THE CROW, "The characters gained in popularity and received two Academy Award nominations."

In fact, the Fox and the Crow gained so much in popularity that UPA produced a grand total of three cartoons with them as the stars.

Page 45

The caption for GEORGE AND JUNIOR contradicts the entry again: the entry calls them spoofs of George and Lenny from Steinbeck's OF MICE AND MEN, the caption calls them "the Abbott and Costello of cartoons."

Page 46

Goofy is described as "a cross between Mortimer Snerd and Barney Google." Surely, if any sense is to be derived from that statement, one must assume that Lenburg meant Snuffy Smith and not Barney Google. He also lists Pinto Colvig as having done the voice of Goofy from 1931 to 1939 and again from 1944 to 1967. Since Goofy's "voice" in the post-1939 cartoons consisted merely of the occasional "Wooahh!" or "heh-heh-hyuck!" in the midst of a narrator's semi-humorous description of the goings-on of the "How To..." series, Colvig must have been doing the voice for the amusement of the Disney staff only. Two other voices are also listed who may actually have been the narrators, but Jim McDonald, who did the voice on the TV appearances, isn't.

Page 48

Hashimoto San's wife (listed as "Mrs. Hashimoto") is called Hanako.

Page 49

In every appearance of HECTOR HEATHCOTE I've ever seen, he was a revolutionary war-era boy; Lenburg implies that he's a brilliant scientist with a time machine.

The voice credits for Herman and Katnip are switched; Arnold Stand was Herman and Syd Raymond was Katnip.

Page 50

The illustration accompanying HICKORY, DICKORY AND DOC is a model sheet for the cartoon "Space

Mouse." The cartoon is not listed in the entry's listing.

Page 52

The INSPECTOR WILLOUGHBY series is termed "the least successful of the Lantz series." Unless Lenburg means esthetically, he's wrong: plenty of other Lantz series ran fewer than this one's fifteen episodes.

The JERKY JOURNIES entry mention's Bob Clampett's Republic cartoon "It's a Grand Old Nag." It distresses me to think that this major-studio release is missing from the listings because it didn't go beyond the needed minimum of two episodes to be considered a series; if it couldn't be listed under the cartoon's star (CHARLIE HORSE), why not under the only other Republic series, JERKY JOURNIES? (It's too bad that the cartoon was not successful, as it is as good as contemporary Warner Bros. product -- and funny, too.)

Page 54

It's difficult for me to believe that Little Audrey was based on the comic book character, which one might assume as the St. John (not Harvey, as he says) first issue came out four months before the release of the first AUDREY cartoon. More likely, Paramount licensed the character to St. John to attempt to duplicate the fame of their former studio star Little Lulu. Audrey was definitely owned by the studio before Harvey bought it from them.

Page 57

The 1968 LOONEY TUNE, "Bunny and Claude, We Rob Carrot Patches" leaves out the "and" from the title. "3-Ring Wingding" (not "Windig") and "Fistic Mystic" are not directed by Chuck Jones, as listed, but by Alex Lovy and Robert McKimson, respectively.

Page 60

Jones also didn't direct "Merlin the Magic Mouse" or "Norman Normal" either -- Lovy did.

Page 62

I was curious to see that Pinto Colvig directed a cartoon, and when I looked to see which, I discovered that he was credited with co-directing "Moose Hunters" -- which, upon checking OF MICE AND MAGIC, I find to actually be the work of Ben Sharpsteen. The Colvig cartoon ("Mickey's Amateurs") is missing from the list. Also, both this book and OF MICE missed the fact that Goofy also appears in "Magician Mickey" with Mickey and Donald.

Page 63

The probably apocryphal story about DC threatening Terrytoons with copyright violation as the possible reason for changing "Super Mouse" to "Mighty Mouse" is recounted as the truth, when in fact, Leonard Maltin (among others) has revealed that the actual reason was that a former Terry employee took the character and name to Standard Comics before "The Mouse of Tomorrow" appeared. Since COO COO COMICS #1 appeared in August of 1942 (dated October) and the first Super Mouse cartoon appeared October 16, 1942, Standard had the copyright -- and if Terry wanted to license his character to comics or toy manufacturers, it only made sense to change the name.

Page 64

Lenburg states that Mighty Mouse "was introduced to television audiences with modest success in the late 1960s." If he'd only check his own book, he'd have seen that MIGHTY MOUSE PLAY-HOUSE debuted in 1955, and lasted into the late '60s on the network.

Mr. Magoo is said to have "charmed viewers with his slapdash humor..." Again, Lenburg must mean slapstick.

Page 66

Oswald the Rabbit is described as "short-eared." Every picture I've ever seen of him shows his ears are at least as long as the rest of his head. Also, "Bernice Hansel" is credited. (As well as Mickey Rooney!)

Page 67

About GEORGE PAL'S PUPPETOONS Lenburg states: "...the wide-eyed black boy Jasper...was regarded by Pal as 'the Huckleberry Finn of black folklore. Yet, most critics disagreed." Unless that last sentence is changed to "present-day critics with sensitivity toward racial humor," it's pretty impossible to believe; the series received an Academy Award nomination!

Page 68

The Pink Panther is erroneously described as being "malevolent."

Page 70

Mae Questal is missing from the list of Popeye voices (taking over for Jack Mercer during WWII), and Jackson Beck, the person who did more episodes as Bluto than anyone else, is not credited. Swee'pea, Peepeye, Pipeye, Poopeye and Pupeye and Arnold Stang's Shorty are missing as well.

Page 74

Like a lot of other people, Lenburg misspells The Road Runner as "The Roadrunner." Also, the first RR cartoon, "Fast and Furry-Ous" is listed as "Fast and Furry-Bus" -- and is also listed as the final entry in the series, under its correct title!

Page 76

The SCRAPPY listing goes through 1940, though there are further episodes listed under the PHANTASY series.

Page 77

Again, Lenburg implies that events which took place solely in the planning stages of a cartoon occurred after the release of at least one: he claims that Screwy Squirrel was called only "the Squirrel" in his early appearances -- despite the title of the first cartoon being "Screwball Squirrel."

Page 78

Under SIDNEY THE ELEPHANT (and probably in many other places) Gene Deitch's name is misspelled "Dietch."

And poor Sniffles is described as "the naive bewhiskered mouse who spoke with a squealing dialect..." (You remember Sniffles Mausberg, shunned by his fellow mice for squealing like a pig?) And once more, it's "Bernice Hansel."

Page 79

Under SPIKE AND TYKE, Tyke is called "Tike" and has no voice credit. (Daws Butler did it in the later episodes I think.)

Page 84

What to make of this? "The Tijuana Toads...relationship is similar to that established by Laurel and Hardy in the sense that Ollie would always instruct Stan in fervent detail, saying: 'Well, Stanley, let ME show you, and the comic results were more subtle. Subtle?!?

Under TITO, REAL SCREEN COMICS is called "Reel Screen."

Page 85

The Van Beuren series TOM AND JERRY is mislabeled TOM AND TERRY.

The Chuck Jones-directed TOM AND JERRY cartoons of the mid-'60s are described as casting a "Grinch-looking Tom" in cartoons which "destroy his 'helpless cat' image." I never got the idea that Tom was "helpless." To support his criticism of these cartoons, he quotes an M-G-M executive criticizing the earlier Gene Deitch-produced series produced for Rembrandt Productions!

Page 88

The first TWEETY cartoon, Clampett's "A Tale of Two Kitties," is listed as featuring "Abbott and Costello as mice." The characters in question, Babbitt and Catstello, are cats in this cartoon.

Page 92

The obviously impossible origin of Woody Woodpecker (that Lantz heard a woodpecker pecking his honeymoon

cottage's roof and then created Woody) is repeated, despite the fact that the date given for his marriage (1941) is a year after the first appearance of Woody in the Andy Panda cartoon "Knock Knock." And Gabby Gator is listed as being in the accompanying photo. He isn't.

Page 97

Under ADVENTURES OF JONNY QUEST (and elsewhere in the book), Jonny is misspelled "Johnny." In addition, Don Messick, who did more episodes than John Stephenson as Dr. Benton Quest, isn't listed.

For ADVENTURES OF YOUNG GULLIVER, Glum is misspelled "Glumm" and Eger is misspelled "Egger."

Page 100

THE AMAZING CHAN AND THE CHAN CLAN's dog Chu-Chu is misspelled "Chu-Chum."

Under AQUAMAN, the show is described as having begun under that name and then having aired later as part of the SUPERMAN/AQUAMAN HOUR OF ADVENTURE; it was the other way around. Also, I'm pretty sure that Ted Knight, and not Bud Collyer, was the voice of Aquaman.

The ARCHIE SHOW is described as having been based on Bob Montana's ARCHIE comic strip; the strip was preceeded by the comic book.

Page 102

Atom Ant was also voiced by Don Messick as well as Howard Morris; Precious Pupp is missing the final "p."

Page 103

It isn't made clear that the Banana Splits are not cartoon characters (rather live actors in animal suits). Under the THREE MUSKETEERS cartoon listing, Toulie is misspelled "Tooley," and Lady Constance is called "The Constance." Under THE ARABIAN KNIGHTS listing, Prince Turhan is called "Turban," Princess Nida is called "Princess Nidor," Farfik is called "Farik," and their arch enemy Bakaar and the donkey Zazuum are missing.

THE BARKLEYS' Amie Barkley is NOT an "Archie Bunker prototype" -- he's a copy.

Page 104

I've read this one to a few people and no one seems to be able to translate this into English: BEANY AND CECIL is described as starring "the childlike Beany-boy and his pet green-oafed sea serpent Cecil." Beany is not child-LIKE, he IS a child. And what does "green-oafed" mean?

Lenburg also seems totally unaware that TIME FOR BEANY, the predecessor of the BEANY AND CECIL show, was a puppet-show and not cartoons, as he quotes Groucho Marx as saying that his daughter Melinda was a fan -- and he was speaking of TIME FOR BEANY. Also, according to an interview with Bob Clampett published in the Minneapolis Microcon program (and possibly MINDROT before that), the BEANY AND CECIL cartoons had theatrical release in '59 at least.* (And why isn't there a BEANY AND CECIL listing in the theatrical section then?)

Page 105

THE BEATLES cartoon show consisted of at least three (possibly four) cartoons per show, not two. And there were more than one cartoon made for some songs (e.g. HONEY DON'T).

I've never heard of the BETTY BOOP SHOW, but if these cartoons are the same as the original theatrical releases (the titles are), I believe it would have been impossible to show four-per half hour show as he says.

Page 106

BIRDMAN was not called "BIRDMAN AND THE GALAXY TRIO."

Page 107

Lenburg makes no indication that THE BUGS BUNNY SHOW aired two seasons on ABC in prime time and that it contained a significant amount of new material done for television.

Under BUTCH CASSIDY (and every other cartoon he did voices for), Micky Dolenz's name is misspelled "Mickey." Also, Judy Strangis is misspelled "Judi."

Page 108

CALVIN AND THE COLONEL is listed as syndicated for 1961-62, when in fact it was on ABC.

In the CATTANOOGA CATS, Groove is misspelled "Groovey," Scoots is misspelled "Scootz," and Bristle Hound is called "Bristol Hound." Also, Motormouse and Autocat should both be one-word names. (The comics call the star of IT'S THE WOLF both "Lambsy" and "Lambsie," so we'll let that go.)

Page 109

Under the C.B. BEARS heading, the snake chased by Blast-Off Buzzard is not identified by name. He was called Crazylegs.

Page 110

Lenburg notes that Bob Kane created COOL McCOOL, but neglects to mention that he also created COURAGEOUS CAT AND MINUTE MOUSE.

Crusader Rabbit and Rags are described as "popular theatrical cartoon characters." Typically, nothing is listed in the theatrical section of the book. No indication is made either of the fact that an earlier series (done prior to the one syndicated in '57-'58) had input from Jay Ward.

Page 111

Lenburg claims that DEPUTY DAWG was originally a theatrical release, when -- if he'd checked his own listings -- he'd have seen that the theatrical releases came at least two years after the show was on TV. Also, the regular series characters, Muskie the Muskrat, Tycoon and Vincent Van Gopher, are missing.

Page 112

For DEVLIN, Micky Dolenz is again misspelled.

Under DICK TRACY SHOW, Stooge Viller is called "The Stooge," and Heap O'Calory is called "Heap O'Callory." (It also may have been easier to read the list of episodes if it been broken down into main characters, i.e. Hemlock Holmes, Jo Jitsu, Go Go Gomez and Heap O'Calory.)

Page 115

In the FANGFACE listing, Puggsy is called a "Leo Gorcey prototype." (I will let slide the statement "Ruby and Spears should be credited with producing the best animated TV series in many seasons.")

Page 120

The caption for THE FLINTSTONES illustration states, "It ran on network for more than four years." The episode listing for the entry shows that he ran EXACTLY six seasons on network. It is also stated that when Mel Blanc had his car accident, the show was taped in his hospital room; there are at least two episodes in which Daws Butler, and not Mel Blanc, voiced Barney Rubble. Also, THE FLINTSTONES was NOT the first prime-time cartoon series; both CBS CARTOON THEATRE and GERALD McBOING-BOING appeared in prime-time before it. It WAS the first made-for-TV cartoon in prime-time however.

Page 122

FRANKENSTEIN JR.'s Buzz Conroy and Dr. Conroy's names are missing (they're called only "Buzz" and "Father"). Also, I'm pretty certain that each show had two FRANKENSTEIN JR. cartoons to each of THE IMPOSSIBLES, but he lists only 18 episodes for the former, and 36 for the latter -- could he have switched them around?

FUNDAY FUNNIES (more correctly called MATTY'S FUNDAY FUNNIES) was NOT "syndicated on ABC," whatever that means. It was a network show, plain and simple. He also neglects to mention that the last season of the show featured BEANY AND CECIL in place of the Paramount cartoons. (None of the books I own agree on how long BEANY AND,CECIL stayed on the network schedules on Saturday mornings following its prime-time run: it was either through 1964, 1966, 1967 or 1968!)

Micky Dolenz is misspelled under

Prisoners of the Heart

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FUNKY PHANTOM.

Page 124

I never saw GALAXY GOOF-UPS, but I rather doubt that the "Quack-Up character was really "malevolent."

Under GEORGE OF THE JUNGLE, Shep the elephant is not listed, and Fred (from SUPER CHICKEN) is not described as a lion.

Page 125

Jonny Quest is again misspelled under GODZILLA; Godzuki is called "Baby Godzilla"; none of the human cast is listed, and he's described as having "jungle adventures." I suppose it would be too great a task to watch the show to get these facts correct, eh?

Under GOOBER AND THE GHOST CHASERS, the fact that the Partridge Family were regular guest-stars is not pointed out, though Susan Dey, Danny Bonaduce, and Brian Forster (misspelled "Foster") are listed; Suzanne Crough isn't.

Page 126

Under THE HAIR BEAR BUNCH, Peevly is misspelled "Peevely, and his assistant's name is not listed (it's Botch).

Page 127

Under THE HERCULOIDS, Tara is misspelled "Tarra," Igoo is called "the rock" instead of the rock-ape, Dorno the boy is called "Dorno the rhinoceros" (who is actually called Tundro), Zok is described as "the lazor dragon" (could he mean "laser"?), Zandor is called "King Zandor" when he was never called that (I don't believe), and it is implied that the Herculoids travelled through space, when their adventures took place on the primitive planet Amzot, battling alien invaders.

On HONG KONG PHOOEY, the title character's secret identity is not "Henry," as he's called here, but "Penry," which is short for Penrod Pooch.

Page 128

HOPPITY HOOPER SHOW lists episodes of cartoons which are also listed under the ROCKY AND HIS FRIENDS entry (rightfully, since that's where they appeared first): FRACTURED FAIRY TALES, MR. KNOW-IT-ALL (and does not list PEABOY'S IMPROBABLE HISTORY, which also appeared first on ROCKY, later on HOPPITY), plus THE WORLD OF COMMANDER McBRAGG, which was seen first on TENNESSEE TUXEDO AND HIS TALES. Also missing is a sing-along-type series of two minute cartoons called something like THE HAPPY FAMILY (I don't recall for certain).

Directly below the model sheet for the cartoon, with the correct spellings, THE HOUNDCATS' cast is spotted with misspellings of Mussel Mutt (as "Musclemutt") and Dingdog (as "Ding-Dong").

Page 129

Lenburg implies that Huckleberry Hound's voice is based on Andy Griffith; Daws Butler had used this particular voice in cartoons for M-G-M and Warner Bros. for years prior to this use -- years before anyone knew who Griffith was. Also missing is any explanation about the Yogi Bear spin-off and replacement by Hokey Wolf, nor the later trade-off when Pixie and Dixie went to YOGI and Yakky Doodle was instated on HUCK. I also challenge the description of Boo Boo as "simple-minded," which implies retardation or something; several episodes clearly show him to be a child (early cartoons don't make this entirely clear).

Page 131

For INCH HIGH PRIVATE EYE, Inch High's dog Braveheart is not mentioned.

And although it IS labeled as such, I think it was very unfortunate that a still from the DePatie-Freleng cartoon MISTERJAW-SUPERSHARK is placed under the entry for JABBERJAW, a Hanna-Barbera cartoon.

Page 132

Why does the caption beneath the four (!) stills from THE JACKSON FIVE state that these cartoons "are seen every Saturday morning on ABC (9:30-10:00 a.m., EST)," when they've been off network since 1973? (This is shown right next to the caption!)

Page 134

Under THE JETSONS, handyman Henry (Daws Butler) isn't listed.

Page 137

The LINUS THE LION-HEARTED entry doesn't list Jesse White (Billie the Bird -- or maybe "Billi" as Lenburg has) as a voice; also not indicated is the fact that Linus appeared first on the Post Cereal CRISPY CRITTERS box, nor that Lovable Truly was on ALPHABITS and So-Hi on SUGAR CRINKLES.

Page 139

LIPPY THE LION is not a "bullying braggart."

There was only one MAGILLA GORILLA cartoon per episode of that show; Droop-a-long's last name is Coyote.

Page 141

The MIGHTY HEROES show (1966-67) is not recognized as anything but a segment of the MIGHTY MOUSE SHOW, and only Diaper Man is listed as one of the heroes (the others were Strongman, Ropeman, Tornado Man, and Cuckooman). Waldo, Mr. Magoo's beat-nick nephew, is called "Uncle Waldo." And Presley is called "Prezley."

Page 143

Under MOBY DICK AND THE MIGHTY MIGHTOR, Tubb is misspelled "Tub," Li'l Rok and Moby Dick (whose "voice," as I recall, was more sound than voice) are not listed in the voice credits, though Li'l Rok's voice-artist IS: Norma McMillan).

Page 145

For THE NEW ADVENTURES OF FLASH GORDON, Voltan is misspelled "Vultan."

The voice of Bat-Mite is missing from the regular cast of THE NEW ADVENTURES OF BATMAN.

Page 146

Re: NEW ADVENTURES OF GILLIGAN: the castaways could hardly be called "crew members," and the professor's name is Roy Hinkley, not "Kinkly."

THE NEW ADVENTURES OF HUCK FINN (called "HUCKLEBERRY" in the entry) was NOT a cartoon, but a live action show with animated backgrounds.

"Renowned" is misspelled "renown" in the NEW ADVENTURES OF MIGHTY MOUSE /HECKLE AND JECKLE entry.

Krypto is called only Superdog under NEW ADVENTURES OF SUPERMAN.

Page 147

Pebbles and Bamm-Bamm are teenagers on most episodes of THE NEW FRED AND BARNEY SHOW, and are therefore NOT voiced by Jean Vander Pyl and Don Messick.

Under NEW SCOOBY DOO MOVIES, the episode "The Frickert Fracas" (featuring Jonathan Winters as Maudie Frickert) is misspelled "Fricket Fracas." Davy Jones is misspelled "Davey."

Lenburg spells both SUPER FRIENDS and Wonder Woman as one word.

Page 152

Under PARTRIDGE FAMILY 2200 A.D., Brian Forster is called "Foster," and at least in all the episodes I've seen, Susan Dey does not play Laurie. (It was probably Julie McWhirter.)

Peter Potamus is not "numskulled." Also, Yappie is Hal Smith (not Daws Butler) and Yippie is Howard Morris (not Smith).

Page 153

Lenburg claims that Ruby Spears created Plastic Man!

Page 154

Shorty is listed as a character on the King Features POPEYE cartoon series, when he was actually only on the Famous cartoons. Swee'pea is called Olive's nephew (!) and other regulars from the series (Sea Hag and Eugene the Jeep, done by Mae Questal, and Rough House,

done by Jack Mercer) go unlisted.

Page 156

The QUICK DRAW McGRAW cartoons are NOT set in New Mexico; and what's this weird fixation with Red Skelton's characters that Lenburg has? Quick Draw (who is called "Quick" in the entry) is described as "fashioned after Clem Kaddiddlehopper"! He also calls him as "the dumbest lame horse" (oh, that's why he walked that way!), mis-describes Snooper and Blabber as "straightman cat Snooper and his slurred-mouth mouse partner Blabber," and lists Snagglepuss as a regular character on the show.

Page 157

ROCKET ROBIN HOOD's Alan A' Dale is called "Allen."

Get this: Bullwinkle is supposed to be based on Skelton's "Willie Lump-Lump" character. Natasha Fatale's name is listed as "Fataly"... and again, two segments which were never on ROCKY AND HIS FRIENDS (Dudley Do-Right and possibly Aesop's Fables) but were on the network BULLWINKLE SHOW, are listed here instead of the separate entry they should have had.
(The DUDLEY DO-RIGHT show consisted of episodes from BULLWINKLE and cartoons produced for Total TV programs such as GO GO GOPHERS, THE HUNTER and TOOTER & THE WIZARD.

Page 162

I can't dispute Lenburg's contention that Jimmy Blaine played a character called Captain Bob Cottle (the only other book that mentions Cottle says that he's a different person than Blaine), but I do have the feeling that the breakdown of RUFF AND REDDY cartoons by year is off, as -- if there were two episodes of R&R per show as I recall -- the first yeor would have had a grand total of seven and a half new episodes -- and I cannot recall reruns showing up that early on ANY cartoon show from the late '50s. I've also been told that a Screen Gems theatrical cartoon was used as the third cartoon for each episode, and this isn't mentioned either. (According to the listing, new cartoons were made for the series through the 1963-64 season, and it seems to me that this isn't correct.)

Page 167

John Stephenson, not Doug Young, did the voice of Doggie Daddy on SCOOBY'S ALL-STAR LAFF-A-LYMPICS.

Page 168

The voice of Squiddly Diddly (Don Messick) is missing from the SECRET SQUIRREL SHOW. The "syndicated date is actually the last network broadcast date as well.

Kaboobie the camel is missing from the cast of characters on SHAZZAN!, and I'm pretty sure that there were two episodes per show.

THE SKATEBIRDS was rerun later than January of '78 by CBS, on Sunday mornings.

Page 169

THE SMOKEY BEAR SHOW is mistakenly called the "SMOKEY THE BEAR SHOW."

Page 170

The voices of Blip (Don Messick) and Bronty (called "Bronto" in the caption) are missing from the listings for SPACE GHOST, and Jace is misspelled "Jayce."

I saw the SPACE KIDDETTES for about a week last year, and they are standard seven-minute cartoons, not half-hour episodes. (Somehow, the station I saw them on combined them with the KLONDIKE KAT episodes done by Total TV for -- I think -- the UNDERDOG show.) Only twenty episodes are listed under SPACE KIDDETTES, so something is amiss here, as the show appeared on NBC as a half-hour in '66-'67.

In addition, Static is missing from the cast of characters, Jennie is spelled "Jenny," and Count Down, Pup Star and Captain Sky Hook's names are all reduced to one word each.

Page 171

Spider-Man is misspelled "Spiderman" (though to be fair, the show itself could not decide if the character's name was to be hyphenated or not either). Spider-Woman is misspelled "Spiderwoman," Super Friends, "Superfriends," and DC, "D.C."

Page 174

Listed as a segment on TENNESSEE TUXEDO AND HIS TALES is "The King and Odie," when in fact they originated on the KING LEONARDO AND HIS SHORT SUBJECTS show three years before. The segments which appeared on that show originally were TOOTER TURTLE (also listed here) and THE HUNTER (listed under UNDERDOG). Tooter's crony was called "Mr. Wizard," not "Lizard the Wizard." THE WORLD OF COMMANDER McBRAGG, which was shown on this show first, isn't listed at all. And I watched this show when it was on the first time, and KLONDIKE KAT was not a part of it then (as I said, I think it began on UNDERDOG.)

Page 176

Micky Dolenz is again spelled wrong under THESE ARE THE DAYS.

Page 177

Lessee... the Great Grape Ape, a forty-foot, purple, non-speaking, unshod ape, is a copy of the human-sized, ever-talking, pants and shoes-wearing Magilla Gorilla? Grape Ape's partner is Beegle Beagle, not simply "Beagle."

Page 178

On TOP CAT, Pierre and Goldie, shown as regular members of the gang, weren't.

Touché Turtle isn't "nitwitted." And what does "...save...middletons, and other royalty in distress" mean?

THE HUNTER originated on KING LEONARDO, not UNDERDOG.

Page 180

Wally Gator is based on Ed Wynn and not on Hugh Herbert. The zoo-keeper's name is Mr. Twiddle, not "Twiddles."

Again, Mr. Magoo is accused of "typical Magoo slapdash," instead of slapstick.

The somewhat sloppy description of WHEELIE AND THE CHOPPER BUNCH makes it seem as if Wheelie is a live-action auto stuck into animated settings.

Page 181

WHERE'S HUDDLES? was rerun in the summer of 1971 on CBS -- and it's reaching quite a bit to say that this show is in "the comedy style of 'The Harlem Globetrotters.'"

Here's that wrong Filmation title I mentioned: WILL THE REAL JERRY LEWIS PLEASE SIT DOWN? is called "WILL THE REAL JERRY LEWIS PLEASE STAND UP?"

Page 182

Again, SUPER FRIENDS is spelled as if it were one word, and so is Wonder Woman.

I may be wrong (heh-heh), but it it seems to me that Ranger Smith's first name is Bill not John. Snagglepuss's fur is pink, not orange, after he spun-off from QUICK DRAW McGRAW appearances and got his own slot on YOGI BEAR. Missing from the cast listing of regular characters are Major Minor (Don Messick), Fibber Fox (Daws Butler) and Alfy Gator (Butler).

Under YOGI'S GANG, Paw Rugg is misspelled "Ruggs," and Secret Squirrel, Hardy Har Har, Peter Potamus and So-So are missing from the list of characters.

And that's where the book ends. I'm sure the number of errors is larger than this list; I don't even consider myself that much of an expert on this. If anyone has any other major bones of contention with the book, I'll be glad to pass them along.

Next time, Jeff Lenburg, have someone read your work before you have it published -- and Arlington House, shame on you. - Mike Tiefenbacher

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Okay, DC trivia-experts! The person or persons who can name the greatest number of the characters portrayed on this page will win a genuine TCR tee-shirt (shown on page 17)!!